




*Notes on Pictures
in the
Brera Gallery
at Milan, by
Charles L. Eastlake*



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NOTES
ON THE PRINCIPAL PICTURES IN
The Brera Gallery
AT MILAN,

BY
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PREFACE.

THE ordinary amateur of pictorial art, when visiting the public picture galleries of continental towns, during a holiday of limited length, often experiences some difficulty in selecting out of a large National Collection the pictures most worthy of notice, and not unfrequently, after examining numerous works of minor importance, finds little or no time left for the inspection of finer examples to which he should first have directed his attention.

The main object of the author has been to indicate, as far as possible in categorical order, the principal pictures in each gallery, by means of brief notices which will aid the visitor in his observations on the spot, and afterwards assist his memory in recalling the chief characteristics of style and treatment which such works present. Sketches either made from photographs or re-

duced from engravings of the most remarkable pictures described accompany the letterpress ; and it is hoped that the notes will thus prove serviceable to the traveller not only for immediate use, but for subsequent reference.

Being intended for the general public, these notes, whether critical or descriptive, do not attempt any scientific analysis of principles, or technical dissertation on art. Vexed questions of authenticity are also generally avoided, as involving more space for discussion than would be consistent with the limits of small volumes which aspire to no higher aim than that of a popular handbook.

It may perhaps be well to mention that inasmuch as the system of classification adopted in one Gallery often differs considerably from that in another, and as no two catalogues are prepared on exactly the same plan, the arrangement of such notes as these must necessarily vary in nature with the collection described.

Care, however, will be taken in each volume to collate the descriptions in such a manner as will best meet the requirements of the case, and most conveniently serve the reader's purpose.

THE BRERA GALLERY.

A few years ago, as we find from the notice prefixed to a former official catalogue, the authorities of the Brera Gallery, during some repairs required for the building, took the opportunity to classify and re-arrange the pictures, as far as possible with reference to the schools and periods to which they respectively belong. In attempting this classification, which had been long needed, they encountered the usual difficulties which attend the methodical arrangement of a collection, comprising works varying considerably as to merit, importance, and actual dimensions, in rooms not very well adapted for their purpose and far from uniform in size.

The result was necessarily a compromise, by which, although some deviation from the original scheme became inevitable, its general principle was so far adopted as to secure for students of art and other visitors to the Gallery the means of systematic and convenient examination of its contents.

The interesting and valuable frescoes by Luini and his followers are placed in corridors near the

entrance, and in close proximity to the First room, which is devoted to the Milanese School, where the earliest paintings will be found hung together on one wall ; while those dating from the fifteenth century and subsequent periods occupy the other sides.

The Second Room is filled with examples of the early Italian masters, which are associated as far as possible in groups, preference being given to specimens of the Umbrian and Venetian Schools, as being the most numerous in this collection.

The Third and Fourth Rooms contain sixteenth century works, by the great Venetian masters.

In the Fifth Room, which is unfortunately rather narrow and indifferently lighted, will be found Raphael's famous "Sposalizio," together with paintings attributed to Giotto, Gentile da Fabriano, Luca Signorelli, and other well-known masters, including Leonardo da Vinci's crayon study for the head of Christ.

The panel and canvas pictures collected in the Sixth Room are principally by Venetian painters of the fifteenth century, and with but few exceptions are interesting and noteworthy.

The Seventh Room contains pictures by Fran-

cesco Verlas, Carpaccio, Mansueti, Liberale da Verona, and other masters.

Among the few examples of the Bolognese and Ferrarese Schools exposed in the Eighth Room, may be mentioned works by Francia, Lorenzo Costa, Guido Reni, Garofalo, and Dosso Dossi.

Dutch and Flemish Art is chiefly represented in the adjoining or Ninth Room, which contains landscapes, marine views, cattle-pieces, floral studies, and some small figure subjects.

The contents of the Tenth Room are somewhat miscellaneous. Besides Holland, Belgium, and Germany, it will be observed that Rome, Naples, Genoa, and Cremona, are respectively laid under contribution. Here also may be seen two specimens of the Ferrarese School, while Tuscan Art is conspicuously represented by a picture of large size.

The attention of the visitor should specially be directed to the fresco copy by Marco d'Oggione of Leonardo da Vinci's "Last Supper" (577), which will be found in the last room, No. XXIV.

Thus far the information afforded by the official catalogue may be useful in giving the

reader of these notes a general idea of the distribution of pictures by early and well-known masters at the Brera. The rest of the notice is devoted to a cursory mention of later works which, however interesting to an Italian, will hardly find favour with English amateurs, and are therefore not described in the following pages.

At the end of this volume is appended an alphabetical index of the names of those painters whose works at the Brera have been noticed, with the numbers which the pictures bear on their frames and in the official catalogue, and which are identical with those in these notes. As the latter follow each other for the most part in numerical order, a reference to the index will easily enable the reader to find the description of any particular picture.

CHARLES L. EASTLAKE.





NOTES ON THE PRINCIPAL PICTURES
IN THE BRERA GALLERY
AT MILAN.



THE Pinacoteca of the Brera, if only from the geographical position of Milan itself, is likely to be remembered with peculiar interest by the art student on a first visit to Italy. Its contents on the whole are indeed inferior to the treasures contained in the larger and richer galleries which await his inspection at Venice, Florence, and Rome. But before he crosses the Lagoon to pay homage to the works of Titian, Tintoret, and Giorgione;—before he explores the corridors of the Uffizi, and has learnt to appreciate the saintly brush of Fra Angelico, the graceful compositions of Lippi, and the quaintly-expressed, though tender sentiment of Botticelli's art;—before he has wandered through the Vatican, and examined the masterpieces of Raphael and Michael Angelo,—he will do well to pause here at Milan on the threshold, as it were, of the great nursery of art in Southern Europe, and devote a few days to the study of a collection in

2 *Pictures in the Brera Gallery.*

which he will find much to interest and much to instruct a taste for whose fuller education he must travel further and see more.

It is doubtless to be regretted that the Brera does not possess such a series of works as would illustrate, however imperfectly, the early growth of pictorial art in North Italy, or at least its local development at Milan before the influence of Leonardo da Vinci led to the establishment of an academy in that city. But very few works dating from the first half of the fifteenth century will be found in the Gallery, and of those few the majority may be ascribed to masters whose names are either quite unconnected with Milanese Art or whose influence on it is remote. Gentile da Fabriano seems to unite the early characteristics of the Sienese and Umbrian Schools. Lorenzo Veneziano (as his name implies) and Jacobello del Fiore, were Venetians. Stefano da Zevio was a Veronese. From Vincenzo Foppa's engagement by Cosimo de Medici to decorate his palace at Milan one might expect to find many examples of that painter in the Brera, but the "Martyrdom of St. Sebastian" (in fresco) is the only specimen of his hand.

Still more remarkable is the fact that the great master whose name is inseparably associated with the rise of Milanese Art, whose "Cenacolo" has drawn thousands of admirers to the Convent of Sta. Maria delle Grazie to gaze on all that remains (and it is but little) of his original handiwork—that Leonardo da Vinci, whose

statue has been raised in pious memory by modern Milan, should, with the exception of a single drawing, be unrepresented on the walls of the Brera.

This unfortunate deficiency is, however, in some degree atoned for by an unique and interesting collection of works by his most distinguished follower. The frescoes by Bernardino Luini are indeed among the most attractive features of the Brera. Rescued as most of them were from dilapidated buildings, such as the Church of La Pace and the Convent della Pelucca, they include many examples of his earlier manner, and are more characteristic of the original genius which guided his hand than his later oil paintings, in which the influence of Leonardo is perhaps too distinctly seen. For though Luini's fame is sensibly eclipsed by that of the great painter whose style he was eventually content to imitate, there are artistic qualities in these frescoes which are all his own; which retain a primitive grace and simplicity that one vainly seeks in more sophisticated work, and are scarcely realized by the hand of Da Vinci himself.



4 *Pictures in the Brera Gallery.*

FRESCOS IN THE VESTIBULE AND CORRIDOR.

Among the first of these, following the numerical order
2 observed in the Catalogue, is No. 2, a group of two figures (*giullari*) which originally formed part of the fresco No. 5, in which the Virgin Mary and St. Joseph are represented. The Virgin's well-rounded forehead, almond-shaped eyes, and rather protruding upper lip, belong to a type of female portraiture which is found in several of Luini's paintings, while the tint of puce freely introduced in apposition to salmon, yellow, and grey in the draperies, may be noted as an example of the scheme of colour which characterizes many of these frescoes. Blue is rarely found in the skies—possibly owing to some technical difficulty in its use. Occasionally a few touches of green supply its place, but, as a rule, the open air subjects have a background of toned white, which is perhaps better suited to Luini's light, sketchy treatment of foliage and distance than more positive colour would have been.

No. 3 represents the Virgin with the infant Christ
3 seated on her knees; St. John the Baptist and an Angel. This fresco is in a bad condition, which it is to be feared has increased of late years. The necks of the figures are somewhat constrained in pose—an unusual fault with Luini, whose drawing, however hasty, is at least graceful in motive.

10 The frescoes numbered 10 and 11 are very interest-

Vestibule: Frescoes by Luini. 5

ing from the familiar and domestic character of the subjects. In the first we find a fair-haired boy, crowned with laurel and dressed in a puce-coloured tunic, cantering at full speed along a garden on a white horse. In the latter, three girls are playing at the old Italian ¹¹ game of "Il guancialino d'oro" (*anglicè* "forfeits"),



a very naive and charming group, full of unaffected grace. The colours used for the draperies here are subdued crimson, orange, yellow, and puce. The folds are well defined, and the white under-garments shaded with blue.

The study of a young woman standing at a door (No. 13) is probably of a later date, and is strongly sug- 13

6 *Pictures in the Brera Gallery.*

gestive of Da Vinci's influence. Near it is a beautiful
14 figure of a flying angel (No. 14) with fair hair and rose-coloured wings, clothed in yellow drapery shaded with crimson. The cast shadow of the angel's hand on the architrave of a door may be noted as an exception to the usual flatness of treatment observable in these works, where accentuation of chiaroscuro is generally avoided.

17 The half-length figure of Christ (17) with auburn hair and in a puce-coloured robe, is somewhat coarse in features, and has been much damaged by time. Not so the fresco representing "St. Joseph chosen the spouse of the
19 Virgin Mary" (19), a beautiful example of Luini's hand. It is a crowded composition with little or no shading—the folds of drapery (orange yellow, rose colour, pale green, and puce) being emphasized with darker tints of the same hues. The figures, somewhat less than life size, are grouped before an architectural background. St. Joseph, whose features strongly resemble the traditional representations of our Saviour, kneels, holding his rod which blossoms, while another is broken by a rejected suitor (as in the famous Sposalizio). Above and under an arched gallery to the left of the picture, the figures of St. Joseph and the Virgin are again introduced, kneeling in earnest prayer. The deep religious sentiment which pervades this work, its refined drawing and deftly associated colour, combine to make it one of the most attractive objects in the Gallery.

Frescoes by Bernardino Luini. 7

Passing over the portrait of a young woman (18), the 18
corners of whose mouth are dimpled *à la* Leonardo, and



the sketchy but graceful study of St. Ursula (21), in 21
which pale flesh tints are outlined in parts with puce, we

8 *Pictures in the Brera Gallery.*

come to an early and essentially decorative fresco by
24 Luini, representing the Resurrection of our Lord (24).
Here the figure of Christ, robed in white, and raising
His hand as in the act of benediction, is relieved against
a vesica-shaped glory of a yellow colour, covered with
radiating lines of a warmer tint, so cleverly painted as to
have absolutely the effect and glitter of gold, though no
gold is actually used. On either side angels, kneeling on
clouds, play musical instruments, and above them are
amorini blowing horns. In this subject both features
and draperies are drawn with great care.

38 38 is a beautiful and well-preserved study, repre-
senting the Virgin in prayer. The figure is about two-
thirds life size, with auburn hair, and dressed in a robe
of subdued crimson, over which is a dark blue mantle.

39 "The Metamorphosis of Daphne" (39) is a large
square fresco, hung over the entrance door in a bad
light. Daphne is seen to the left; a beautiful nude
figure, whose lower limbs are already disappearing in
the trunk of a laurel tree. In front of her, Peneus, the
river-god, stands up to his waist in water, while Apollo,
represented as a fair-haired youth, sits on a bank look-
ing at Daphne. He wears a puce-coloured tunic, with
grey socks or buskins. A rocky landscape, with trees
loosely sketched in, forms the background. This fresco,
like some others in which Luini treated mythological
subjects, was brought from the Casa Pelucca, near
Monza, and suffered so much in its removal that doubts

Corridor : Frescoes by Luini. 9

were at one time entertained as to whether it could be preserved.

Although, as a rule, chiaroscuro is reduced to a minimum in these frescoes, there are occasional exceptions, as in the dignified figure of "St. Thomas Aquinas" (40), 40



wearing a monk's dress, the simple folds of which are expressed by deep shadows. No. 41 represents "The 41
Angel appearing to St. Anna." The saint kneels devoutly at a fald-stool, enveloped in a crimson robe, the folds of which, though rather lumpy, are apparently studied from nature. The figure is about half the size

of life, but the angel hovering above, in an orange coloured robe, shaded with red, is on a smaller scale. The landscape background (in which a few figures are introduced) is of a conventional order, and the rocks and trees are sketched in, as usual, with a rapid brush.

Near this is a beautiful fragment, "The Visitation of
42 the Virgin to St. Elizabeth" (42). The heads in this group are full of grace, especially that of a fair-haired angel, who stands smiling behind the saints. White, yellow, and puce are the colours used for the draperies, which are crisp in fold. The figures are half life size.

The "Presentation of the Virgin in the Temple"
43 (43) is a decidedly inferior work; and, unless it has suffered from clumsy restoration, it is difficult to account for the awkward treatment of the Virgin's head and figure. The architectural details of the picture are, however, carefully rendered.

In the next subject (taken from the Apocrypha),
44 "Habbacuc awakened by an Angel" (44), high lights are freely introduced on the features and drapery, which may be noted as an exception to Luini's general practice in fresco painting. The prophet, an old man with white hair and beard, lies on the ground, while an angel, much smaller in size, bends over him, and points to a cake of bread and glass goblet of wine placed on the ledge of a rock behind.¹ The colour of the angel's

¹ "But the angel of the Lord said unto Habbacuc, Go, carry the dinner that thou hast into Babylon unto Daniel, who is in the lions'

Corridor : Frescoes by Luini. 11

robe is Venetian red, shaded with brown. Habbacuc wears a grey-blue dress, with a puce-coloured mantle, arranged in heavy folds.



The fresco numbered 47 is of peculiar interest, from 47
den. And Habbacuc said, Lord, I never saw Babylon, neither do I
know where the den is."—*Bel and the Dragon*, v. 33-35.

12 *Pictures in the Brera Gallery.*

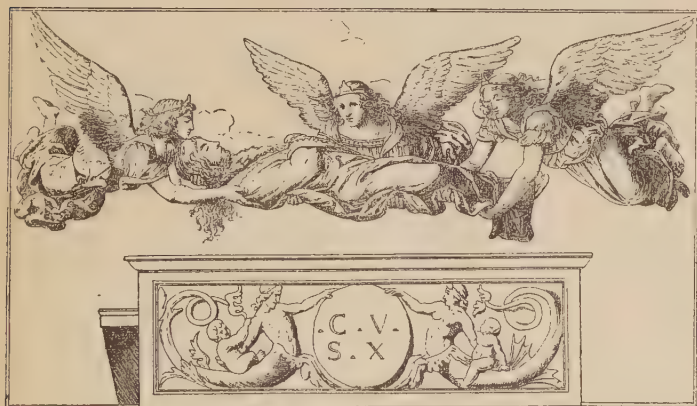
the fact that it bears the name of the painter and the date (1521). It is a grand and dignified composition, representing the Virgin (nearly a life-size figure) seated, with the Infant Christ standing on her knees. On one side is St. Anthony, the abbot, holding a crozier, on the other St. Barbara bearing a chalice. The heads are all beau-



tiful, with well-modelled features, the eyes almond shaped and wide apart. The draperies are naturalistic but carefully arranged. Their colours include sage green, orange yellow shaded with warm brown, and puce shaded with dark purple.

Most of these works are, from the nature of the subjects treated, ideal in aim, but the incident portrayed in

No. 51, the "Birth of the Virgin," admits of realism 51 which invests the picture with a familiar and life-like character. The mother of the Virgin sits up in bed, her hands clasped in prayer. An attendant is bringing water, which she pours from an ewer into a dish, while a black servant enters the room bearing a tray with food, &c. In the foreground are two women engaged in bathing the



infant. In the distance is an open window, protected by a wooden lattice pierced with an ornamental pattern. The whole scene, considered apart from its sacred associations, might have been—and probably was—studied from nature. The action of the figures is graceful throughout, and the picture glows with rich but temperate colour.

Very different in handling, but none the less interesting, is the decorative fresco representing St. Catherine borne from the tomb by three Angels”

52 (52.) This is one of the gems of the Collection, exquisitely beautiful in design, sentiment, and workmanship. The colours used for the draperies are green, Venetian red, yellow, and puce, shaded with darker hues of the same tints. The central angel has fair hair, the others auburn, bound in each case with golden fillets. Gold is also introduced in the nimbus and robe borders.

53 “The Meeting of St. Anna with St. Joachim” (53) is a work of far inferior merit. The figures are about half-life size, with an architectural background, which includes the representation of a machicolated tower and embattled wall, at the foot of which a leafless tree is growing. The features of St. Anna are life-like, but utterly devoid of sentiment, while the head of St. Joachim, whose white locks are painted with a cold conventional touch, is wholly uninteresting. A rustic, offering a basket of fruit to two female figures on the right of the main group, wears a straw hat of a shape still in common use among the peasantry of North Italy.

55 The frescoes, numbered respectively 55, 58, 62, and
58 65, are four figures painted in imitation of white marble
62 statues in niches of coloured marble. They were all
65 brought from the Church of Sta. Marta (Monache Agostiniane), in Milan, and formed part of the decorative features of that building. They are noteworthy as exhibiting the extent to which, when Luini chose, he could secure solidity by chiaroscuro, the effect aimed at

in these works (that of sculptured figures in architectural niches) being carried to the verge of deception. His subject pictures, on the contrary, are distinguished, as a rule, by a certain flatness of treatment, which we may therefore conclude was the result of his deliberate taste, rather than of any inability to realize what we are accustomed to consider a necessary condition in modern pictorial art.

In several of these works the action of the figures and character of the drapery is suggestive of a classic influence, and some of them bear a curious resemblance in style and scheme of colour to the mural paintings at Pompeii. This is especially noticeable in "A Sacrifice to the God Pan" (57), in which a male and female faun stand on each side of a pagan altar offering portions of a goat on a wood fire to the god, whose figure is seen on a tall column behind. In front of the altar are two child fauns. A large black curtain, hung round an alcove, forms the background. This fresco was brought from the Casa Pelucca. 57

The graceful figure of an angel, standing on a bracket and bearing a censer (68), is very sketchy in treatment, but shows marked characteristics of Luini's drawing in the straight Grecian nose, protruding upper lip, fair hair, and sculpturesque drapery of the angel, who wears a white robe shaded with puce. The wings are bluish in colour, and relieved against a dark background. In the group representing "The Virgin Mary presented to the High 68

69 Priest" (69), the figures are about half life size, and fewer than in fresco 43, already mentioned, where the same subject is handled with less success. Here the youthful Virgin, clad in a white dress, with fair hair falling round her shoulders, and crossing her arms upon her bosom, stands in an attitude of deep respect before the high priest, who wears a yellow diapered mantle disposed in large folds. The solemn dignity of this figure and the maiden diffidence of the other, present a remarkable contrast, which is all the more interesting because the action in each case is perfectly natural and free from any approach to pictorial affectation. The portico behind the figures, with a sketchy landscape, forms an excellent background.

70 No. 70 is a large and scattered composition, representing "The Israelites Preparing for their Departure from Egypt." The figures, which in the foreground are about half life size, diminish in correct proportion to their distance on a road winding up towards a wooded hill. Although the landscape is of a semi-conventional character, the foliage of the trees is sketched in with a more naturalistic aim than usual. The central figure in the main group is a man with bared arms, cording up a bundle which lies on the ground. To the right is a fair-haired woman holding a child. Her nose is of a decidedly *retroussé* type. The eyes are long and narrow, and the upper lip protrudes, as in most of Luini's female heads. The draperies are orange yellow, light

Corridor : Frescoes by Luini. 17

crimson and green, shaded with warm brown, and falling in crisp, well-defined folds. The feet and hands are somewhat sketchy in treatment, and have a brown outline.



Cast shadows are introduced only in the middle distance. The more remote figures are slight and unfinished, but cleverly suggestive of a crowd.

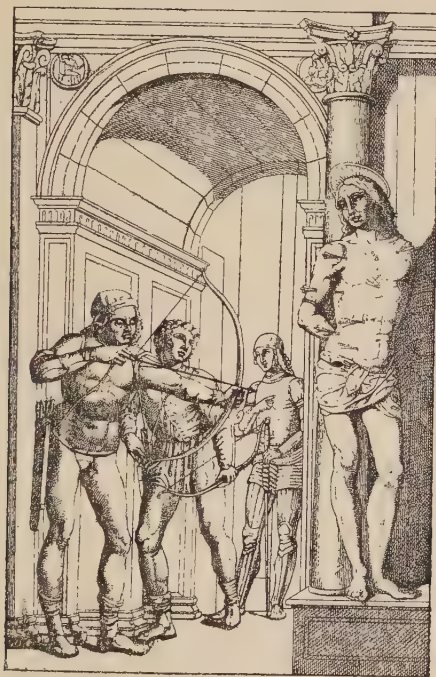
18 *Pictures in the Brera Gallery.*

72 "The Birth of Adonis" (72) is another instance in which Luini, while taking his subject from ancient mythology, has invested its treatment with a classic grace. The two figures seated in the foreground of this picture are, in action, and in arrangement of drapery, very suggestive of Greek art. The fable itself is portrayed only in the middle distance, where a woman is seen removing the child from the trunk of a tree, while two other female figures hasten towards her. Here again we find attention paid to the forms of vegetable life. The foliage of the distant trees and plants in the foreground are more carefully rendered than usual.

Among the unfortunately damaged frescoes by Luini 73 is "The Dream of St. Joseph" (73). The saint, whose head is disproportionately large, is represented sitting asleep on a settle, clad in a puce-coloured dress with a yellow mantle. Before him stands a fair-haired angel in a pinkish white robe, shaded with green, bearing a white lily. At an open window above is seen the Virgin Mary seated and occupied with needlework, her white dress admirably relieved against a distant clump of trees in the background, painted with all the fidelity of modern landscape.

The single fresco by Vincenzo Foppa (who painted in the latter half of the fifteenth century), viz., "The 71 Martyrdom of St. Sebastian" (71), is hung among those by Luini, and might, at first sight, be mistaken for his

handiwork. But a closer inspection reveals a considerable difference both in the sentiment and technical qualities of this fresco from those described above. Here the action of the figures is constrained, and the



careful modelling of the limbs does not compensate for the marked deficiency of that easy grace which distinguishes Luini's drawing. The naked saint stands bound to a column in a corridor, while an archer standing close by takes needlessly careful aim at his victim, closing one

20 *Pictures in the Brera Gallery.*

eye as he draws the bow. The archer's dress is probably a study of contemporary costume. He wears a red cap with white lining, a crimson jerkin and black sleeves slashed with white, bright green pantaloons, and yellow leather boots. Two other figures (one being in armour) are seen in the corridor behind. The painting throughout is dry and hard in outline, though perhaps less archaic in style than one might expect from the period of its execution. The attention to perspective is remarkable.

Of the three frescoes attributed to Bartolommeo Suardi (Bramantino)¹ in this Gallery, it is hardly necessary to say more than that they are decidedly inferior in style, sentiment, and skill of execution to the work of his contemporary, Luini. The colossal figure of "The Virgin Enthroned with the Infant Christ" between two
4 angels (4), though exhibiting more academical propriety in the modelling of features and rounding of limbs, is coarse in painting, lumpy in drapery, and harsh in colour.
9 In another (No. 9), "St. Martin dividing his Cloak with a Beggar," the treatment is far more sketchy, and we may note the fair hair and protruding upper lip which are characteristic of Luini, but the features are ill-drawn and the colour poor. The third fresco by
8 Suardi represents a child seated among vine leaves (8).

¹ The dates of Bramantino's birth and death are both unknown, but his life extended from the fifteenth to the sixteenth century.

Frescoes by Gaudenzio Ferrari. 21

Here we find yellow drapery, shaded with puce, as in some of Luini's groups.

The frescoes by Gaudenzio Ferrari (1484—1550) are



well worthy of study. Exhibiting less simplicity of style and less refinement in design than Luini's work, they aim more at pictorial effect than at strictly decorative treatment, and accepting this aim as the result of other, and perhaps later, influences than those which

22 *Pictures in the Brera Gallery.*

guided Luini's hand, one cannot but be struck with the skill and vigour of their execution. There are examples of Gaudenzio here which, in force of colour and breadth



of treatment, suggest a touch as swift and as powerful as Velasquez—groups full of action and arrangements of drapery which might have been sketched by Paul Veronese. No. 25 is a subject in three compartments.

Frescoes by Gaudenzio Ferrari. 23

The central group represents one of the Magi kneeling 25
before the Virgin and Child, surrounded by his attendants, who are also seen holding horses, &c., in the side compartments. The whole scene is instinct with life and dramatic interest.

“The Dedication of the Virgin Mary” (30) is little 30
more than a sketch, but full of vigour and originality in design. The high priest stands at the top of a flight of steps leading to the Temple, welcoming with down-stretched arms the Child who stands below, encouraged to ascend by a figure on either side. Here we find local colour, as well as light and shade, dashed in with wonderful rapidity indeed, but with all the precision of a master’s hand, while the sense of *line*, to use a draughtsman’s word, in the composition is very remarkable.

No. 32 is a fresco by the same hand, in three com- 32
partments, representing incidents in the legend of St. Anna. In the central compartment, St. Joachim, whose features are seen in profile, stands in a green pasturage, crossed by a rivulet, outside the walls of a town, looking up towards an angel who flies towards him from above, while a shepherd stands by with his flock. On the other side of the stream St. Anna receives the divine message from another angel. In the left-hand compartment St. Anna is represented sitting in conversation with her handmaid Judith, who bends over her. In the right panel St. Joachim is being repulsed in the

24 *Pictures in the Brera Gallery.*

Temple by the high priest, Issachar, while two youths, one caressing a lamb, and the other playing with a dog, occupy the foreground. The handling of the draperies in this work is most masterly, and though the foliage of the trees is conventional in touch, the distant landscape and view of the town are excellently rendered, with a



due regard to atmospheric effect. The colours employed are chiefly dull red, lemon yellow, and burnt sienna, with various shades of green, grey, and white. There is little or no blue, even in the sky. Few cast shadows are used, but the features and drapery are nevertheless carefully modelled, the flesh tints being cross-hatched or stippled. The figures are about two-thirds of life size.

Frescoes by Marco da Oggione. 25

No. 31 is a long narrow fresco by the same master, 31
representing "The Meeting of the Virgin Mary with
St. Elizabeth." Here the draperies are boldly and
broadly painted, but without the care which distinguishes
other examples of Gaudenzio Ferrari's hand. The two
principal figures embrace each other in the foreground.
In the distance is seen a hermit (St. Jerome) kneeling
in prayer before a rocky cavern.

Of Marco da Oggione's frescoes in this Gallery,
varying as they undoubtedly do in degree of merit
among themselves, it may safely be said that they rank
far below those by Luini. The figures in his "Adam
and Eve in the Garden of Eden" (33) are coarse and ill- 33
drawn. His lunette-shaped fresco, "The Presentation of
the Infant Jesus in the Temple" (35), is equally clumsy 35
and awkward, while some of the heads of Apostles
in No. 23 are absolutely distorted in feature. Nor do 23
his oil pictures, with one notable exception, which will
be described hereafter, indicate the excellence which one
might have expected from one who has been described
as a favourite pupil of Leonardo da Vinci. The violent
action of his figures, forced and dramatic as it is, contrasts
unfavourably with the simplicity of Luini's compositions
and the healthy vigour of design realized by Gaudenzio
Ferrari.

ROOM I.

Leaving the little gallery in which these frescoes are exhibited, and taking the oil and tempera pictures in their numerical order, the visitor will notice in the first room (Sala I.) a large and important work (75) by 75 Ambrogio da Fossano, or as he is commonly called in England, Borgognone, who was born about the year 1455. It is a crowded composition representing in the lower half of the picture numerous figures kneeling round a tomb with upraised hands, and countenances full of devotional sentiment. A bishop stands on either side of the group clad in richly embroidered robes, the patterns of which are most carefully detailed. A distant landscape, with high hills encircling a lake, forms the background. In the upper part of the picture the Virgin Mary, with her traditional crimson dress and blue mantle, stands in front of a *vesica*-shaped glory, on which gold radiations appear on a white ground. She is supported by seraphim, while draped cherubs standing on clouds beside her are blowing trumpets. Above, in a lunette-shaped compartment, Christ is represented crowning the Virgin in the presence of the Almighty.

This is a late though characteristic example of Borgognone. The figures are powerfully designed, and their features well modelled, the flesh tints varying from ex-

Room I. Ambrogio Borgognone. 27

treme pallor in the Virgin's face (where perhaps the original colour has faded), to olive brown in some of those below. The hands are small, and the draperies



are arranged in crisp but natural folds. Portions of the picture have apparently suffered from age and re-painting.

28 *Pictures in the Brera Gallery.*

The Brera contains seven pictures by Bernardo Zenale, the painter and architect, who was born at Treviglio in 1436, and died at Milan in 1526. Of these the
76 first three, viz., 76, 77, and 78, are representations of
77 saints painted on panel. The figures are about half
78 life size, with hard, wooden-looking features, from which the flesh tints have flown, leaving a grey monochrome. Gold is largely introduced in the accessories, but not in the background, which consists in this case of a conventionally gradated blue sky, with a peep of landscape between the central figures. Nos. 79, "St. Vincent," and 80, "St. Anthony of Padua," are the best examples of Zenale, but here the fading of flesh tints is rendered more unpleasant than usual by violent
81 shadows. In 81, "The Virgin and Child with four Angels" (half life size), careful drawing and modelling may be regarded as some compensation for the ghastly grey and green tones which the complexions have assumed.

87 No. 87 is another work by Zenale, more pretentious in design, and representing the Virgin and Child enthroned, surrounded by saints and other figures. Here the gold embroidery of draperies and the elaboration of architectural details become absolutely intrusive, while exaggerated chiaroscuro brings into bold relief the features of figures from which no cast shadows fall. The effect is at once unreal and unpleasant. The conventionalities of early art are only tolerable when they are

Room I. Ambrogio Bevilacqua. 29

consistent. But in this work there is neither consistency nor true artistic taste.

Among Milanese painters whose lives extended from



the fifteenth to the sixteenth century, the name of Giovanni Ambrogio Bevilacqua, called also "Il Liberale," must not be overlooked. The Brera contains a single example of this master (No. 83), which derives additional interest 83 from the fact that it bears his signature and the date 1502. The fair-haired Madonna, who forms the central

figure in a group about two-thirds life size, is beautiful in spite of the somewhat hard, prosaic modelling of the features. She wears a crimson robe under a dark peacock blue mantle, and sits in a marble chair with the Infant Christ standing on her knee. The Donor clad in scarlet and fur kneels before her. Behind him stands St. Peter Martyr, and on the other side of the Virgin is King David. At their feet is a marble pavement richly inlaid with geometrical patterns, and over head is a blue sky, across which white clouds float, while peeps of distant landscape are seen below. The figures are rather harshly relieved against the background, and there is a general absence of cast shadows, but where shading is introduced it is of transparent quality. The draperies are arranged in small folds and bear the appearance of careful study. This picture has not escaped restoration.

The faults which Marco da Oggione's frescoes exhibit are sometimes repeated in his easel pictures. His "St. Francis" (90), and "A Youth with his patron Saint Anthony of Padua" (95), are poor and commonplace. 90
95
96 No. 96, "The Archangels Michael, Gabriel, and Rafael, vanquishing Satan," a signed work by the same painter, is more important and academical in style, but is vulgarly painted. The flesh tints throughout the picture are false and unpleasant in tone; and in variation of the old proverb, it may be fairly said of the devil, as

here represented, that he cannot be quite so *red* as he is painted.

Admirers of Luini will probably turn with a feeling akin to disappointment from his works in fresco to his oil paintings. Whether it is that the nature of the former material, prescribing as it undoubtedly did, a swifter handling and less elaboration of detail, ensured a simpler and less pretentious treatment than that to which he aspired on canvas; whether the chemical conditions of his pigments were more conducive to beauty of colour in one material than in the other; or whether his easel pictures were the product of a later or more sophisticated taste than that which he displayed on the walls of Sta. Maria della Pace and the Casa Pelucca, it can hardly be denied that the exquisite grace and refinement of his decorative paintings are absent from his work in oil. "Noah derided by Ham" (82) is no doubt a power- 82 fully-painted picture, but the subject is a peculiarly unpleasant one for realistic treatment, and the realism attempted here has not the redeeming merit of natural truth. For, carefully as the figures are painted, one feels that they were studied under conditions of light utterly remote from that of the landscape in which they appear. The flesh tints are luminous and lifelike, and the limbs well modelled, but the shadows are exaggerated and bear all the appearance of indoor effect. The helpless condition of inebriated Noah is well suggested, and

32 *Pictures in the Brera Gallery.*

Ham, who approaches his father from the right-hand corner of the picture, has a lifelike but unpleasant grin on his features. The landscape, which is most carefully rendered, includes a rocky waterfall on the left, with violet blue hills in the distance. The quality of the im-



pasto, both in flesh and drapery, is smooth and solid.

- 91 No. 91 is a painting by Cesaro da Sesto, a Milanese painter of the sixteenth century, who occasionally imitated Raphael. So far as design and drawing are concerned, this work bears evidence of that tendency.

Room I. Ambrogio Borgognone. 33

It represents the Virgin with the Infant Jesus and St. John the Baptist, St. Joachim, and St. Joseph. The composition of the central group (about half life size) is eminently Raphaelesque and graceful, but all beauty of form realized in the picture, is marred by the characteristic failing of the Milanese School, viz., exaggeration of chiaroscuro. What with high lights, violent shadows, and dark background, these figures look as if they had been painted by candlelight.

No. 92 is a very unpleasant but noteworthy picture, 92 attributed to Ambrogio Fossano (Borgognone),¹ and representing Christ bound to a column. The figure, which is somewhat less than life-size, is nude to the waist. The flesh tints are rendered in brown and white, and relieved against a very dark background. The cheeks bedewed with tears, and sprinkled with drops of blood, recall some of the painful characteristics of early German Art when devoted to the illustration of sacred subjects. This picture was originally in the monastery of Santa Maria della Vittoria, in Milan.

An example of Luini, representing the Virgin and Infant 98 Christ, with St. James, St. Philip, and other figures (98), bears an appearance of having been restored in parts, especially the head of the Virgin and the architectural canopy under which she is seated; the pilasters and arch both

¹ Born about 1455. The date of his death is unknown.

being painted a bright puce colour, which does not harmonize with the draperies. The Virgin wears a crimson robe and turquoise blue mantle, lined with green, while St. James and St. Philip are draped in stuffs of rich orange and dark red. The background is an ideal landscape with conventionally blue mountains in the distance. The figures with long oval faces and half-closed eyes, have a dreamy, devotional look, but are otherwise devoid of expression.

It is somewhat remarkable, that while Luini's easel pictures as a rule suffer by comparison with his frescoes, the best example of his contemporary Marco da Oggione, whose frescoes have been already mentioned as inferior, should be on panel. His Madonna and Child, with St. John the Baptist, St. Paul, and an Angel
99 (99), in scheme and quality of colour is almost Venetian. The figures are nearly life-size. The auburn-haired Virgin is very beautiful, and the action of the Infant Jesus, bending back with one arm round the neck of his mother, is full of childlike grace. St. John, whose hair is also of a reddish hue, is of a somewhat too effeminate type in feature for the ideal Baptist. The draperies are academical in arrangement and warm in tone, their hues passing from pale salmon colour through orange to deep crimson, which relieved against a dark brown background, produces a most agreeable harmony. In the centre of the picture, behind the Virgin, is a structure somewhat resembling the base of a windmill



raised on a ruined monument, on either side of which the landscape is seen.

Of Beltraffio (1467-1516), as a native of Milan and pupil of Leonardo da Vinci, one would naturally expect

36 *Pictures in the Brera Gallery.*

to find many examples in the Brera.¹ But the single
104 picture attributed to him (104), though possessing
certain characteristics of the master, cannot with any
certainty be called his work. It is a semi-nude figure
of St. John the Baptist, with a dark grey mantle thrown
carelessly over his loins and shoulders. The limbs are
well drawn and modelled; the colour subdued and
mellow, and the shadows soft and diffused, especially
on the features.

106 No. 106 is an interesting picture by Andrea Solario,
bearing the signature of the painter, and the date 1495.
It was brought from the Church of St. Peter Martyr
in Murano, and was the gift of the Viceroy of Italy in
1811. It represents the Holy Family with St. Jerome
and two attendant cherubim. The principal heads are
grandly designed, and in spite of a certain tendency to
hardness in the features, very interesting. The down-
cast eyes of the adult figures tend to direct attention to
the Infant Christ, whose form is skilfully and beautifully
modelled. The Virgin's complexion is unduly pale,
possibly from the effect of time, but the flesh tints
throughout the rest of the picture are well preserved.
The hands are delicate and refined in drawing, and the
draperies most carefully studied. There is no attempt

¹ "La Vierge de la famille Casio," by Beltraffio, which once formed
part of this collection, and is engraved in Gironi's work on the Brera,
published in 1812, is now in the gallery of the Louvre.

here to obtain effect by violent shadows, as in most examples of the Milanese School. The background is an excellent specimen of ideal landscape, and the general effect of colour harmonious, if we except the blue mantle of the Virgin, which has been probably



re-painted, and is now out of keeping with the chromatic aim of the composition.

Gaudenzio Ferrari is another instance of a painter whose finished works in oil, pretentious in design and treatment as they are, lack the charm and vigour of



execution which characterize his fresco sketches. His
107 "Martyrdom of St. Catherine" (107) is an elaborate

and carefully-studied composition, rich in dramatic interest, with life-size figures academically correct in drawing and modelling. But violent action and exaggerated shadows, hard features and crudely-associated colour, combine to render this picture unattractive. The very skill and certainty of its execution become an offence. It has all the cleverness and all the faults of a sixteenth-century Maclise.

No. 109 is by Bernardino Lanini, a scholar of 109 Gaudenzio Ferrari, who painted in the sixteenth century. It is a crowded group representing the Madonna and Child, St. Martha, St. Joseph, and other figures, all of life-size, and painted in a quasi-naturalistic style, but the *angioletti* hovering above and holding up the curtains of a canopy, give the whole scene a stagey look. The flesh tints are luminous, but marred by heavy shadows. Crimson, sage green, dark blue, and white are the principal colours of the draperies.

Later painters of the Milanese School seem in most instances to have amplified the errors and ignored the redeeming qualities of their predecessors. "The Nativity" (112), by Camillo Procaccini, who died in 1627, is 112 a case in point. Here the colossal figures appear as if they had been painted by candle-light, and the smooth finish of the execution only increases its vulgarity. The work of Procaccini's younger brother Giulio Cesare is

40 *Pictures in the Brera Gallery.*

121 still worse. In his "Adoration of the Magi" (121) we
find forced shadows, coarse flesh tints, clumsy drapery, and
122 exaggerated action. His huge "Magdalen" (122) looks
anything but penitent. His "St. Carlo in Adoration"
128 (128) is distinguished by the absence of all religious
129 sentiment, and his study of St. Peter (129) is a wretched
performance.

The Brera contains nine pictures by Daniele Crespi,
who was a pupil of the younger Procaccini, and who was
still painting in the first quarter of the seventeenth cen-
113 tury. "Christ led to Calvary" (113), "The Baptism
120 of our Lord" (120), and "The Last Supper" (146),
146 may be mentioned as examples of his style, which is
painfully artificial and dramatic. In each and all of these
works the flesh tones are utterly and perversely false, the
shadows hard and black, and whatever inventive power
may be displayed in such designs becomes degraded by
the taste which guides it.

Of the elder Crespi (Giovanni Battista, called Il Ce-
115 rano), 1557-1633, there is one example only—a group
of the Madonna and Child with St. Dominic, St. Catherine
of Siena, and Angels (115). Excepting a portion of
the Virgin's dress, there is scarcely any real colour in this
picture, which is chalky in its flesh tints and startling in
its constant apposition of black and white.

Room I. Carlo Francesco Nuvoloni. 41

Benedetto Crespi (called also *Il Bustino*) shines by comparison with his namesakes. His painting of the "Circumcision" (116) is decidedly superior to the works 116 by which it is surrounded. The colours are mellow and well associated, while in management of *chiaroscuro* it recalls some characteristics of the Spanish School.

A family group (139) by Carlo Francesco Nuvoloni, 139 another Milanese painter of the seventeenth century, though weakly composed, contains some heads which are studied with skill and appreciation of character; but the sacred subjects treated by the same artist exhibit the usual faults of his school and period—extravagant action, crude colour, and forced shadows. Of this kind of art, indeed, the Brera contains too many examples, which all point the same melancholy moral—all indicate the same waste of inventive power, the same misapplication of technical skill; all show the degradation to which Academicism can descend under the influence of a false taste.

ROOM II.

In the adjoining room the visitor will find himself surrounded by works of a very different class. The first in the Catalogue is an early and archaic example of the Umbrian School, bearing the signature of the painter Gentile da Fabriano, who lived between 1370 and 1450. It is the "Coronation of the Virgin" (159). St. Mary bows her head reverently to receive the crown which Christ, sitting beside her, places upon it. Between them, the Holy Spirit hovers in the form of a white dove, while God the Father, represented by a venerable crowned figure, appears above and behind them, surrounded by crimson-winged seraphim. These 159 figures are all painted on a gold background, which is slightly incised with radiating lines of glory. Below, on a convex platform typifying the earth, and decorated with a minutely-painted diaper pattern, kneel *angioletti* playing musical instruments. They are clad in dark crimson robes and green mantles, both shaded with gold in "cross-hatched" lines. This picture, which was brought from a church near Fabriano, originally formed the central compartment in a large altar-piece, of which the other portions are in this Gallery, numbered respectively 190, 194, 279, and 281, all interesting specimens of early sacred art.

Room II. Ant. and Giov. da Murano. 43

No. 162 in the same room is a joint work of two 162
fifteenth-century painters, Antonio and Giovanni da



Murano. It consists of two rows of small arched panels, each containing a figure about eighteen inches high—painted on a gold background. In one of these the Madonna and Child are represented. The Virgin has small,

44 *Pictures in the Brera Gallery.*

delicate features and small eyes. The Child is large and fat. At the Virgin's feet kneels an abbot, painted on a much smaller scale and holding a crozier. In the other panels are figures of saints and apostles—all drawn with curiously short necks (which gives them a round-shouldered appearance), dumpy features, and attenuated hands. The colour of the draperies, which fall in elongated folds, is refined and tender, and the patterns of embroidery, where introduced, are carefully detailed. The figures in the lower row stand, each in a kind of shallow pulpit reaching to the knees. On the panel in which John the Baptist is painted, there is a distant view of mountains.

164 Of a still earlier date is the small panel picture (164), representing "The Virgin crowned by Christ and attended by numerous Angels." The figures, which are about eighteen inches high, wear robes enriched with delicate and beautiful patterns of gold on colour. Their features are rudely shaded. This work is attributed to Lorenzo Veneziano, who painted in the second half of the fourteenth century.

167 No. 167 is an interesting group of life-size figures, viz., "The Virgin and Child Enthroned, with St. Andrew, St. Sigismund, St. Ursula, and St. Monica" standing around, while three *angioletti* sit below playing musical instruments. This picture, which is dated 1499, bears the



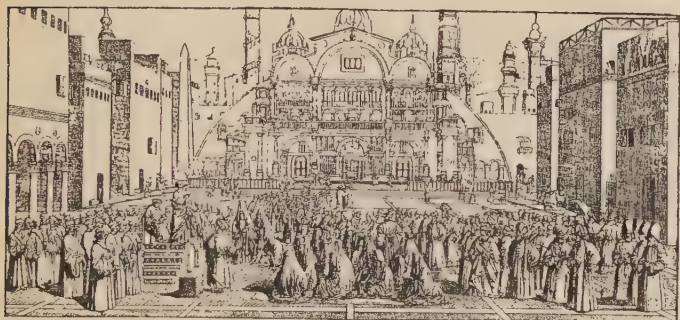
name, and is undoubtedly the work of, Bartolommeo Montagna, who was born near Brescia and died at Vin-

46 *Pictures in the Brera Gallery.*

cenza. The flesh tints are poor, with black shadows and high lights on the features, which are nevertheless full of expression. It is to be remarked that the feet are much more skilfully painted than the hands. The architectural background is rich and carefully studied. The drapery is arranged in angular crisp folds. Behind the figures is a sky of gradated blue with conventional clouds.

Among the most remarkable works in the Brera which, in spite of restoration, retain much to render them attractive, may be reckoned the large and elaborate painting by Gentile Bellini (1426-1507), "St. Mark preaching at
168 Alexandria" (168). Before the façade of the Byzantine church or mosque which forms the background of the picture, a crowd of figures is assembled, among whom the Evangelist himself occupies but a modest position, standing on a little platform of steps inlaid with mosaic. In the group of listeners which gather round him the painter is said to have introduced many portraits of the Venetian confraternity of St. Mark, a fact which is confirmed by the strong individual character noticeable in some of the heads. In the centre of the picture veiled women are sitting. Behind them are Jewish Rabbis, and Turks with enormous turbans. The figures in the foreground are about one-third life-size, and those in the distance diminish proportionably. Some are introduced on the flat

terrace-roofs of buildings on each side of the piazza. The complete indifference to obvious anachronisms in costume, &c., though of course shared by most painters of Bellini's time, is the more remarkable here, as the treatment of the subject is eminently realistic in aim. But we may well dispense with antiquarian proprieties in a design of such artistic excellence. This picture was formerly in the Scuola di San Marco at Venice.¹



No. 172. "The Adoration of the Magi: The Virgin 172
and St. Helena with the Cross," by Palma Vecchio
(1480-1528). This picture has been so much damaged
by repainting, that, but for the name of the master, it
might be passed over without notice. It was originally
in a church in the Island of St. Elena, near Venice, and is
mentioned by Vasari, Ridolfi, and other authors.

¹ According to Messrs. Crowe and Cavalcaselle, the front part of this work has been entirely repainted.

- 173 "St. Ursula and her Virgin Companions" (173). This is a large and symmetrical group of figures about two-thirds life-size, by Giovanni Martini da Udine (1500-1534), a pupil of Giovanni Bellini. Some of the heads are painted with a certain sense of feminine beauty, and that



of St. Ursula herself bears a curious resemblance to Queen Victoria when young. The features of her companions are well modelled but unfortunately lighted, so that one side of each nose is definitely in shade, and the eyes are generally wanting in expression. They all have fair hair. Their robes, which are arranged in quasi-

Room II. Giov. Martini da Udine. 49

naturalistic but ill-studied folds, display great variety of colour, viz., ultramarine, orange russet, and pinkish white shaded with grey. In the background is a sky of gradated blue with conventional white clouds. On a pedestal below the figure of St. Ursula is the following inscription:—"Essendo Camerar magistro Anthonio Manzignel mcccccvii." The picture was brought from the church of St. Peter Martyr, in Udine.

The next picture in numerical order (174) is by an 174 unknown hand. It represents "The Virgin and Child Enthroned, with St. Bernard and St. Francis" on either side. This is in many respects an interesting work, and remarkable for the technical skill with which certain details, especially the marble and draperies, are treated.

It is hardly necessary to remind the amateur that Giacomo Raibolini was the son and scholar of the greater artist who bore the same patronymic, but who is better known to Englishmen under the familiar name of Francia. No. 175 is a large picture by the younger Raibolini, who 175 painted in the first half of the sixteenth century, and a glance will suffice to show how widely he departed from his father's style. It is executed on panel with an arched top. In each corner of the foreground are life-size figures of armed knights bearing banners. At a short distance behind, the Virgin, whose features are half in

50 *Pictures in the Brera Gallery.*

shadow, sits enthroned on clouds under a dark green canopy, the curtains of which are drawn back by cherubim. She bears the Infant Christ on her left knee,



while a group of virgins kneel at her feet. The head of the knight in the right-hand corner is finely conceived, but the features of the other figures are deficient in

Room II. Baldassare Carrari. 51

interest. The shadows are heavy and opaque, and the flesh tints are crudely opposed to the sombre background. One is thankful for the glimpse of sky which alone saves the picture from greyness and gloom. It is signed and dated 1544, and was brought from the church of SS. Gervaso and Protaso in Bologna.

No. 176 is a large and important work by Baldassare 176 Carrari, who painted at Ravenna in the early part of the sixteenth century, and, according to Lanzi, was the friend and imitator of Nicolò Rondinelli. The figures in this composition are somewhat larger than life. The Virgin Mary sits enthroned on a marble pedestal richly inlaid with mosaic, and resting her feet upon an elaborately embroidered *tappéto*. Above is a large architectural archway, through which blue sky and distant mountains are seen. On either side stand St. Nicholas of Bari, St. Augustin, St. Peter, and St. Bartholomew. At the foot of the pedestal are three infant and wingless angels playing musical instruments. The figure of St. Augustin in the right-hand corner is grandly designed. There are no cast shadows, but the features are carefully modelled, and the draperies fall in narrow, well-defined folds. Some portions of the picture taken singly are excellent in colour, but there is a want of chromatic harmony in the composition as a whole.

No. 177 is a curious and well-preserved painting by 177

52 *Pictures in the Brera Gallery.*

Nicolò Rondinelli, a pupil of Giovanni Bellini, born at Ravenna in the latter half of the fifteenth century. It illustrates an ancient ecclesiastical tradition that St. John the Evangelist, clad in episcopal dress and bearing a censer, appeared to Galla Placidia in the church which she had dedicated to him at Ravenna. On the altar is a picture of the Madonna and Child, painted on a gold ground and enclosed in a gold frame. One may trace the influence of Bellini in certain qualities of the work, but the action of the figures is constrained and awkward.

The School of the Romagna is inadequately represented at the Brera. In Marco Palmezzano's "Coro-
178 nation of the Virgin" (178), although the composition is formal and severe, great grace of action is noticeable in the figures, which are about half the size of life. But the flesh tints are poor, the shadows black, and the draperies complex in fold and inferior in execution. This picture, which bears the painter's signature, was brought from the Church of the Osservanti, near Cotignola.

One of the few examples of the Tuscan School in the
179 Gallery is a large and interesting picture (179) by Stefano da Ferrara (called also Falzagalloni), who painted towards the close of the fifteenth century. It represents the Virgin and Child with a female saint on either side,

Room II. Stefano da Ferrara. 53

enthroned on a curious octagonal pedestal, the upper shelf of which is separated from the lower by eight round balusters or legs, between which is seen a distant landscape. The base of the pedestal is filled with panels carved in low relief on a gilt ground. The Madonna herself sits in a semi-octagonal niche, richly decorated with gold and colour. It is remarkable that these enrichments, though carefully detailed, are by no means intrusive—as they frequently seem in works of this class. The colour of the picture is excellent and harmonious throughout, and the draperies bear evidence of accurate study. The figures are nearly of life size, and the painting is on panel.

No. 180 bears the signature of Nicolò da Foligno, an 180
Umbrian painter better known as Nicolò Alunno, and
is dated 1465. It represents the Virgin and Child
enthroned, and surrounded by angels. This picture,
which is executed in tempera on a gold background,
originally formed the central portion of an “ancona” in
the Church of the Conventuali di Cagli. It consisted of
fourteen compartments, of which six more (numbered
respectively 160, 161, 183, 200, 276, and 278) are also 160
in the Brera. The Virgin, whose figure is about two- 161
thirds life-size, wears a mantle of greenish blue, while 183
the robes of the angels are of sage green and rose 200
colour. The draperies are carefully painted, and the 276
mosaic inlay of the throne and pedestal is elaborately 278

detailed, but in the treatment of human features the work has little interest.



Near it hangs another example of Giacomo Raibolini, viz.: 181 "The Madonna enthroned, with the Infant Christ, and St. John the Baptist." Below are St.

Room II. Giacomo Raibolini. 55

Anthony, St. Sebastian bound to a tree, St. Barbaziano, and St. Jerome. The arched top and general arrangement of this picture suggest the idea that it was painted as a companion to No. 175, already described, but here the infant angels bearing the canopy over the Virgin's head are partly draped, and the canopy itself is crimson instead of dark blue. The heads are generally void of expression, the draperies ill-arranged, the lights scattered, and the shadows heavy. The whole presents a marked contrast to the mellow colour and refined treatment of Falzagalloni's work (179). It was brought from the Church of St. Barbaziano, in Bologna.

No. 182 is an ugly but carefully modelled portrait of a man (life-size), bearing the signature of Filippo Mazzola (called also Delle Erbette), a Lombard painter of the fifteenth century. It is executed on panel.

One of Marco Palmezzano's pictures has been already noticed. No. 185 is a signed work by the same hand, 185 representing the Madonna enthroned with her Infant Son, and surrounded by St. John the Baptist, St. Peter, St. Domenic, and St. Mary Magdalen. The figures are about two-thirds the size of life. The Virgin wears a mantle of dark greenish blue, while that of the Magdalen is a beautiful rose tint. The draperies, which fall in small crisp folds, the carving of the throne on which the Virgin sits, and the marble inlay

56 *Pictures in the Brera Gallery.*

of the pavement are all studied with elaborate care, and the sense of colour throughout the work is refined, but the flesh painting is dry and mechanical. A conventionally treated landscape forms the background. The picture is painted on panel, and bears the date 1493.

More naturalistic in aim, if less pleasing in colour, is a group by the Umbrian painter Fra Carnovale, or as he is here called Bartolomeo Corradini, who painted in the latter half of the fifteenth century. Federigo di Montefeltro, Duke of Urbino, clad in armour but bareheaded, is kneeling before the Virgin and Child, 187 attended by saints and angels (187). The features of the principal figures are full of character, and remarkable for the sombre and embrowned tone of the flesh tints. The background is a grand architectural composition with coloured marble pilasters and panelled arches above. This picture, which was brought from the church of St. Bernardino near Urbino, forms the subject of a special notice in Crowe and Cavalcaselle's "History of Painting in Italy," where some doubt seems to be implied whether it can be correctly assigned to Corradini.

The next picture will be examined with interest as a signed work by Giovanni Sanzio, the father of Raphael. 188 The subject is "The Annunciation" (188). The Virgin stands under an arcade in an attitude of reverence,



while an angel kneels outside bearing a lily. Above the head of the angel and on a golden-coloured disk bordered with a circle of prismatic colours, is seen the head and shoulders of a figure representing the Almighty bearing

an orb in His left hand and holding up His right in the act of benediction. Little or no physical beauty is realized in the features of this group, which is nevertheless instinct with devotional feeling. The colours are vivid and somewhat crude in quality, the draperies carefully rendered, and the architecture drawn in correct perspective. The distant landscape, with its luminous sky crossed by conventional clouds, is strongly suggestive of Raphael's early manner.

189 Near this hangs a painful example of Carlo Crivelli, representing "The Crucifixion" (189), a work conscientiously careful in finish of detail (note the graining of the wooden cross), and elaboration of background, but hard and repulsive in the delineation of human features. This picture was brought from the church of the Dominicans at Camerino.

193 A more pleasing and certainly more characteristic specimen of the same master is "The Madonna and Child" (193), where the decorative accessories which Crivelli delighted to introduce are carried to the verge of gorgeousness in realistic portraiture of fruit, flowers, and richly embroidered stuffs. But dexterity of this kind, however great, fails to secure the admiration commanded by works in which similar skill is devoted to a nobler aim, and refined sentiment takes the place of mere imitative power.

Room II. Cima da Conegliano. 59

"The Magdalen" (No. 190), attributed to Gentile da 190
Fabriano, is a single figure of half life size, posed somewhat awkwardly. Here we find rose pink and light violet draperies, relieved by a white lining. The background is gold. It is painted on panel, and evidently forms the companion to 194.

No. 191 is a large and interesting picture by Cima da Conegliano, the Venetian painter, who was born in the latter half of the fifteenth century. Under an architectural porch or arcade St. Peter, martyr, in a friar's robe, stands on a pedestal, with St. Augustin (also in the dress of his order) and St. Nicholas of Bari on either side. From the figures, which are life-size, cast shadows fall. In the distance is a carefully-painted landscape, representing the side of a lake skirted by a road, with mountains beyond.



191

Owing to the quiet character of the drapery in which two of the figures are clothed, and the fact that the architecture surrounding them is of white marble, there is

little or no positive colour in the composition, with the exception of the blue dress of an infant angel at the foot of the pedestal, which thus becomes obtrusive. It is to be remarked in this picture, as in No. 179, that a scientific application of perspective to the architectural portions has led the painter into a curious error, which would probably have been avoided if he had trusted to his eye alone. Vasari saw this picture in the monastery of the Corpus Domini at Venice.

194 Hung near this work is a single figure of St. Francis of Assisi (half life-size), by Gentile da Fabriano (194). The saint wears a friar's habit, and stands with his arms crossed on his breast. The background is of gold, but there is a suggestion of nature in the shrub and flowers at his feet. This picture was brought from the church of the Osservanti di Valle Romita, near Fabriano.

195 A variation from the ordinary treatment of the subject may be noticed in the "Annunciation" by Timoteo della Vite (195), the pupil of Francia and an imitator of Raphael. Here the Virgin, instead of kneeling in her chamber, stands in the open country with a landscape background. On her right is St. John the Baptist, represented as a man of middle age, while the youthful St. Sebastian is bound to a tree on the left. Above the Baptist's head is seen an angel descending with the divine message. In the centre of the sky the Holy Spirit

hovers in the form of a dove, accompanied by a cherub bearing a cross and surrounded by clouds. The action



of the principal figures in this group, which are life-size, and indeed the whole sentiment of the design, is eminently

62 *Pictures in the Brera Gallery.*

Raphaelesque; features and limbs are modelled with academical correctness, and a due regard for transparency in the shadows. This picture is mentioned by Vasari.

- 196 No. 196 is the joint work of Francesco and Bernardino Zaganelli, whose names and the date 1504 are inscribed on the picture. The Madonna is enthroned with the Infant Christ on her knees (holding a rose in His hand), and attended by St. John the Baptist and St. Francis of Assisi. Above the Virgin's head is a rich canopy of marble overlaid with gold, under the arch of which a slight tint of gradated blue suggests rather than represents the sky. St. John and St. Francis stand in front, but not in the same plane of sight, which is unusual. Both these figures are curiously brown in tone, and there is but little difference between the colour of their dress and their complexions. Whatever fault may be found with this accident in itself, it certainly has the effect of giving great value to the colour of the Virgin's blue mantle and the crimson drapery at her feet. The floor is paved with small squares of richly-veined marble. The whole picture is painted with great taste and knowledge. It is executed on panel, and was brought from a convent attached to the church of St. Apollinaro Nuovo, in Ravenna.

- 197 In Marco Palmezzano's "Nativity of Christ" (197),

Room II. Marco Palmezzano. 63

we find hard prosaic modelling and unpleasant flesh tints. The background is half architectural, half landscape. A



pilaster to the left of the picture is elaborately decorated with arabesque ornament in vivid colours, which are

destructive to the effect of the rest, and have all the appearance of modern restoration. This work, which bears the name of the painter and the date 1492, is painted on panel.

198 The name of Nicolò Pisano is given to a picture of the Ferrarese School (198), representing the Madonna and Child enthroned, and accompanied by St. Helena, St. James of Galizia, and three angels. This painter, who is described in the catalogue as living in the sixteenth century, must not, of course, be confounded with his more distinguished predecessors of the same name.¹ The work is correct and refined in drawing, even in execution, and transparent in shadow, but deficient in artistic quality of colour. It was brought from the Oratorio della Morte, in Ferrara.

202 The large and vulgarly designed picture (202) attributed to Girolamo Genga, who lived 1476—1551, a pupil of Luca Signorelli, might, from the style of its execution, be taken for the work of a late seventeenth century painter. It represents the Madonna and Child surrounded by saints and doctors of the church, while above, angels, in the presence of the Almighty, are scattering flowers. The background

¹ Nicolò Pisano, the celebrated sculptor and architect, was born in the early part of the thirteenth century ; Vittor Pisano, of Verona, the equally well-known painter, was born in the latter half of the fourteenth century. Nicolò Pisano of Ferrara would seem to have been an artist of comparative obscurity.

Room II. Francesco Zaganelli. 65

is black, or nearly so. This picture was brought from the church of St. Augustin, in Cesena. The value of Vasari's taste in pictorial art may be estimated by the fact that he describes it as "a truly beautiful work and one which well merits to be much esteemed."

The painting numbered 203 is by Francesco Zaganelli 203 di Cotignola, the elder of the two brothers whose joint work (196) has been already described. It represents the Madonna seated under a niche with the Infant Christ, and attended by St. Francis and St. Nicholas of Bari. The features of all these figures, and especially of the Child, are ill-drawn and ugly. Half tones and shadows seem to have faded from the blue robe of the Virgin, which is now unpleasantly pale in colour, while the decorative portions of the picture are so vividly defined as to suggest the probability of their having been restored. This work, which is executed on panel, bears the name of the painter and the date 1505. It was brought from the church of the "Riformati," in Civitanova.

ROOM III.

In the next Gallery (Sala III.) the visitor will find many interesting pictures of the Venetian and Brescian
206 Schools. The first in the Catalogue (206) is, however, a somewhat unfortunate specimen of Alessandro Bonvicino, commonly called Il Moretto di Brescia, who painted from 1524 to 1556. It is divided, like many works of the same class, into two portions, one terrestrial and the other celestial. In the lower half are represented (about two-thirds life-size) St. Jerome, St. Anthony the Abbot, and St. Francis of Assisi. The last is a dignified figure, full of devotional feeling, and by far the best in the group. The attitude of St. Jerome is artificial and dramatic, with forced shadows on his features and on the drapery round his loins. The upper half of the composition is occupied by a group of the Madonna and Child surrounded by cherubim. The Virgin is somewhat affected in pose, and indeed this portion is so inferior in execution that it suggests the work of a modern brush. The picture was brought from the church of St. Bernardino a Gardone, near Brescia.

207 No. 207 is by Calisto Piazza, known also as Calisto da Lodi, a pupil of Titian, who painted in the first

half of the sixteenth century. It represents St. Stephen crowned by two infant angels, and attended by St. Augustine and St. Nicholas of Bari, all life-size figures. St. Stephen wears a priest's vestment of an orange hue; St. Augustine one of a crude green; while St. Nicholas of Bari is robed in cold crimson, verging towards violet. This is a most unfortunate combination of colours. The chiaroscuro is very violent throughout, and the cherubim bearing St. Stephen's crown look as if they had been painted by candlelight. This picture, which is unfortunately damaged by blisters, was brought from the church of St. Benedetto in Bergamo.

*

The Brera contains some admirable examples of Paul Veronese, but the first on the list (208), "The Baptism of our Lord," is not worthy of the great master to whom it is ascribed. It is a large picture with scattered lights, and showing no study of composition. The attitude of Christ, who is standing in a brook, and startled by the rays which emanate from the Holy Spirit hovering over His head in the form of a dove, is deficient in dignity and sacred character, while the angel who is alighting on the earth is unpleasantly suggestive of the stage. Nor is there any redeeming excellence in the landscape, which is poor and commonplace.

It is a relief to turn from this picture to the rich and beautiful composition by Bonafazio, "The Infant

68 *Pictures in the Brera Gallery.*

- 209 Moses presented to the Daughter of Pharaoh " (209). Although neither the crowd of figures depicted on this canvas, nor the landscape in which they are assembled, is in the least suggestive of the incident which the painter selected for illustration, a poetical license may fairly be accorded to work in which the poetry of form and colour is realized with such surpassing excellence. In place of an Egyptian princess attended by a swarthy



retinue, we find a Venetian lady surrounded by fair dames and gallant courtiers of the sixteenth century, and instead of muddy banks and bulrushes, Bonifazio gives us a charming landscape under an Italian sky. As might be expected in an example of this school, warm tints predominate, but a detailed examination of the picturesque costumes introduced will show how ingeniously the orange and russet browns and toned crimson stuffs are opposed to dark blue, dark green, and black velvets.

The faces of the figures (about half life-size) are nearly all in broad light and are full of expression. In a group to the left of the foreground, a young man lies on the ground, looking up at his mistress, who sits beside him in an exquisitely beautiful dress of amber-coloured silk barred with sage green stripes, her shoulders covered with a muslin *fichu* delicately embroidered with gold. In action all the figures are graceful and interesting, save one, a stout man who occupies a conspicuous position in the middle distance, his portly frame wrapped in a robe which closely resembles a modern dressing-gown. He wears a red fur cap, and his whiskers are shaved off abruptly half way down the cheek. These accidents of costume combine to give the figure a grotesque appearance out of keeping with the rest of the scene, which is otherwise full of grace and beauty.¹

Among the reputed pupils of Giorgione was Giovanni Busi, better known as Cariani, who lived from the close of the fifteenth to the first half of the sixteenth century. The Brera contains two works attributed to this painter, who is noticed by Lanzi, but whom Vasari does not mention. The first is 210, in which the Virgin is 210 represented seated on a raised throne in open country, with the Infant Christ on her knees, attended by St. Joseph, St. Philip Benizzi, St. Grata, St. Adelaide, St. Apollonia, St. Augustin, and St. Catherine. Behind the

¹ This picture was formerly in the Archbishop's Palace at Milan.

70 *Pictures in the Brera Gallery.*

Madonna two amorini hold up a canopy of crimson drapery. Above her head cherubim and infant angels emerge from a cloud, while others sit at her feet. The figures are nearly life-size, and some of the saints' heads are admirably designed, with great individuality of character. Portions of the picture realize all the excellence of the Venetian School in point of colour, but the lights are unfortunately scattered and diffuse, which is a great drawback to the general harmony of the picture. It was brought from the church of San. Gottardo in Bergamo.

- 212 "The Baptism of Christ" (212), attributed to Paris Bordone, the pupil of Titian, is by no means a satisfactory example of that master. The life-size figures in this composition, whether regarded in an artistic sense, or judged by the standard of natural effect, have no more definite relation to the landscape in which they appear than the conventional foreground has to the mysterious moonlight effect of the extreme distance. The flesh tints are unpleasant and the shadows forced, while the white drapery introduced seems false alike in tone and texture.

- Differing widely, both in style of design and method of execution, is the next painting, ascribed to Paris Bordone, 216 and numbered 216 in the catalogue, "The Virgin Mary and Apostles awaiting the Advent of the Holy Spirit." Here the figures are but half the size of life, and look smaller, owing to the large proportion of the vestibule in

which they are represented sitting. Dexterously as this work is handled, with its academical drawing and smooth *impasto*, there is a want of life and nature in the scene, while the colour, though fine in certain details, suffers by injudicious distribution ; as, for instance, in the crimson



and sage green draperies, which appear apposed in the left-hand corner.

Paul Veronese's magnificent picture, "The Supper in the house of the Pharisee" (213), occupies a conspicuous 213 place in the third room, and in its general arrangement will remind the visitor of similar works by the same

hand. The guests are seated at two L-shaped tables disposed on each side of a grand hall, the architectural features of which are studied with great care. In the centre is seen, at a distance, an arched doorway, leading into a garden with a landscape beyond. Mary Magdalen kneels at the feet of the Saviour wiping His feet, with the broken pot of ointment beside her. The figure of Christ is dignified in attitude, but it is a dignity of a thoroughly human character. The figures are admirably grouped,



their action generally is easy and life-like, and the head of one of the guests who in rising turns round to look at our Lord is full of expression and earnest thought. The painting is mellow in quality and cool in tone. The draperies are somewhat heavy in fold for Paul Veronese, and the shadows incline to opacity. This picture, which is painted on canvas about twenty feet long by nine feet high, was brought from the convent of St. Sebastian at Venice.

Giov. Battista Moroni's life-size "Portrait of the Mayor

of Bergamo" (214), which bears the date 1565, though 214 characteristic and interesting, does not exhibit the admirable quality of work which distinguishes examples of the same master in our English National Gallery. The figure is a three-quarter length with a background of ruined wall, showing a peep of blue sky in one corner. This portrait is mentioned by Ridolfi and other authors.

No. 215, "Jesus recognized by His Disciples at Emmaus," is a long picture by Bonifazio hung as a pendant to No. 205, and containing the same stout figure noticed in the latter work, though here dressed in a puce-coloured tunic with a white collar and scarlet cap. With the exception of the head of Christ and that of the disciple who sits on His left side (both of which are finely conceived), the picture suggests no element of religious feeling, nor indeed does it recall the incident recorded in the New Testament with any more fidelity than the Italian garden party depicted in No. 209 represents the finding of the infant Moses. The artistic quality of each work must, in short, be regarded independently of the subject, and with this *proviso* there is much to admire in both. Note the glimpse of distant landscape seen under an arcade to the left of this picture. There is a pretty touch of nature, too, in the little incident of a child offering cherries to a dog in the foreground; though it must be confessed that the animal looks rather like a stuffed one.

74 *Pictures in the Brera Gallery.*

Three works attributed to Tintoretto (1512-94) are
217 hung in this room. The first (217) is a powerful life-size
sketch of the dead Christ, surrounded by the two Mari-
es and St. John. It is executed almost in monochrome, the
flesh tones having little or no local colour, while the
draperies are white or brown, relieved only by few
touches of crimson. The whole pictorial effect depends



on chiaroscuro, and that is so violent that the features of
the Saviour are scarcely distinguishable in the shadow
which falls on them. Nor is this gloom redeemed by a
single touch of pathos. Huge tears, indeed, are falling
down the faces of the Virgin and the Magdalen, but they
wear no other trace of grief, while the blood-stained
chest and limbs of the principal figure inspire more
of horror than religious awe. This painting was

Room III. Giov. Battista Moroni. 75

brought from the church of Sta. Maria dell' Umiltà in Venice.



No. 218 is a signed work by Giov. Battista Moroni, 218

76 *Pictures in the Brera Gallery.*

(1510-78), representing "The Assumption of the Virgin," in the presence of the Apostles and St. Benedict. With the exception of the white scarf which floats round the shoulders of the Virgin, and the clouds on which she stands, the greater portion of this picture is cold and grey, in spite of the local colour supplied by draperies. The action of the figures below is violent and dramatic. It will be remarked that all their heads are thrown into shadow, and even the Virgin's features are in half-tone. The general effect is dark and unpleasant.

219 The paintings numbered respectively 219, 220,
220 and 221, forming a huge triptych, are the largest,
221 but by no means the finest examples of Paul Veronese, in the Brera. Their excellence is of an essentially *scenic* character. Sacerdotal vestments, clouds, armour, musical instruments, trees, architecture, and examples of animal form all struggle for pre-eminence. The Adoration of the Magi is represented in the central compartment.

The principal figure in the retinue, or perhaps one of the magi themselves, occupies a conspicuous place in the centre of the scene and wears a large ugly turban. A camel's head looking round the corner at St. Joseph is almost comical in expression. The Virgin, who is beautiful, but whose beauty may be described as of a rather commonplace order, is lost in the crowd. The side

wings of the triptych are occupied by figures of SS. Gregory and Jerome on one side, and SS. Ambrose and Augustin on the other, all dressed in ecclesiastical robes



and evidently studied from living models. Over the heads of each pair are angels playing on musical instruments, their feet as firmly planted on the clouds below



as on the floor of an orchestra. The chromatic effect of these side wings is undeniably excellent. That of the central compartment, it is difficult to estimate at present, as

the colour has, from some cause or another, sunk to a dead surface.

The single example of the younger Palma, who, it will be remembered, lived between 1544 and 1628, and was the nephew of Palma Vecchio, is a sketch rather than a picture. It represents angels bringing flowers to St. Benedict (222), who lies on a most uncomfortable 222 bed of brambles. There is no trace of religious sentiment in this composition, and the heavenly messengers are painfully suggestive of the ballet. Seen across the room, where the slovenly execution of the work is not apparent, the general effect of colour is pleasant, but a closer inspection will only reveal deficiencies in skill and errors of taste. The figures are about two-thirds the size of real life.

Among the few examples of the Veneto-Brescian School in this Gallery, the single picture (224) attributed 224 to Girolamo Romani, better known as Il Romanino, who painted in the first half of the 16th century, must not be overlooked. It represents the Madonna (life size) adoring the Infant Saviour, and attended by St. Francis of Assisi with other saints and angels. The action of these figures is somewhat constrained and affected, but the heads, with one exception—that of the Child—which seems to have been studied from a singularly plain model—are finely designed. The Virgin's

80 *Pictures in the Brera Gallery.*

features are very beautiful, and the painter has thrown them into full light. In other details the picture is less fortunate, owing to heavy shadows and lumpy drapery. It was brought from the Capuchin Church of St. Catherine in Crema.



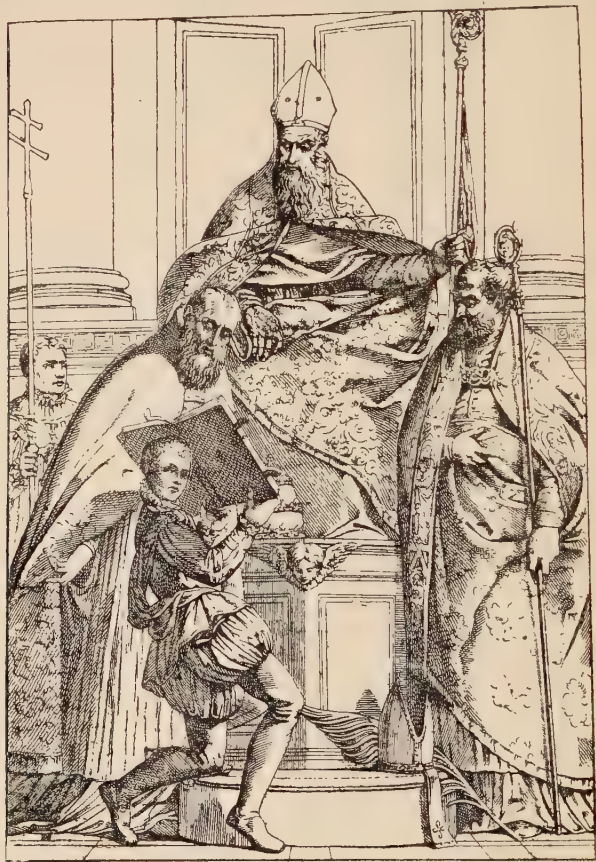
- 225 The next work (225) bears the name of Calisto Piazza (da Lodi). It includes a group of the Virgin and Child, St. John the Baptist and St. Jerome, all somewhat larger than life, and exhibiting evidence of that decline in taste which dates from the 16th century. There is, indeed, no lack of power or skill in draughtsmanship, but the figures are wanting in dignity, and the pose of the

Virgin's right foot as it rests on the edge of the pedestal is unfortunately graceless. Nor is there any charm of colour to redeem these faults, for the flesh tints are hot and unpleasant in tone, and the chiaro-oscuro needlessly exaggerated in depth. This picture is painted on panel and was originally in the church of St. Francis at Brescia.

It is curious and instructive to compare Bonifazio's "Adoration of the Magi" (226) with Paul Veronese's 226 painting of the same subject. The great inventive power and dramatic handling of the latter work will command admiration from all who hold executive skill in design to be the highest aim of art; but the simple grace and earnest feeling of Bonifazio's picture cannot fail to attract those who prefer the more subtle qualities of taste and refinement in colour. The figures are life-size, very broadly painted; the light and dark masses of drapery being opposed to each other without much gradation of tone. The Madonna and Child are gracefully posed, though the robe worn by the Virgin hardly explains in its folds what appears to be an unnatural length in the right leg. The horizon is placed high in the composition, and the distant landscape is very beautiful. This picture is unfortunate in its frame, which is black and narrow. It would gain greatly in effect by the substitution of a gold frame with mouldings of proper proportion.

82 *Pictures in the Brera Gallery.*

Paul Veronese's grandiose treatment of sacred and ecclesiastical subjects is again exemplified in the work num-



bered 227, representing St. Anthony seated on a throne, the pedestal of which is decorated with alabaster panels

(admirably rendered). St. Cornelius and St. Cyprian stand on either side, and in front a page-boy kneels somewhat awkwardly, holding a large volume. Here the shadows are grey and forcible but transparent. The draperies are rather large in fold, and so far as the standing figures are concerned rather clumsy in arrangement. The scale is life-size. This picture was brought from the church of St. Anthony in the island of Torcello near Venice.

This Gallery is so rich in good examples of Paul Veronese that the visitor will hardly care to linger before the one numbered 229—a “Cena degli Apostoli.” 229 The figures are life-size, but the picture is dull and uninteresting in colour, and unworthy of the great master whose fame is better represented by other works. It was brought from the Capuchin Convent at Padua.

No. 230 is a fine composition by Tintoret. The 230 centre of the picture is occupied by a cross, on either side of which stand or kneel St. Helena, St. Macarius, St. Andrew, St. Barbara, and two other figures, all grandly drawn and dignified in action. The flesh tints and shadows are warm; the draperies broadly painted with strongly accentuated shadows, but bearing little evidence of study from nature. The colour generally is subdued and harmonious in tone, and the sky seen over

84 *Pictures in the Brera Gallery.*

the heads of the group is dark and lowering. This picture was formerly in the church of Santa Croce at Milan.



Among minor specimens of the Venetian School at the Brera is one by Giovanni Contarini, who lived in the latter half of the 16th century. His "St. Jerome at

prayer" (231) bears the painter's name, but beyond this 231
fact it has little to commend it to notice. The figure of
the Saint is life-size and is kneeling before a crucifix
with an open Bible, by the side of a rock. The drapery
is ill-studied and unpleasant in colour, resembling the
hue which in modern millinery is called "mauve." The
rest of the picture is dark and gloomy in tone. It was
brought from the conventual church of St. Jerome at
Serravalle.

Bonifazio's painting of the "Woman taken in
Adultery" (233), though hung too high for detailed 233
examination, reveals charms of colour which are
thoroughly characteristic of the master. The figures
(about two-thirds the size of life) are draped in crimson,
orange, and yellow, relieved by dark brown. The archi-
tecture is most carefully rendered and the landscape back-
ground very beautiful. It would seem that this picture
was once incorrectly attributed to Palma Vecchio.

Last in numerical order among the interesting works
in this room (Sala III.) is a large and important altar-
piece by Girolamo Savoldo, a Brescian painter, of whose
career but little is known beyond the facts that he was
of noble family, that he practised his art rather as
an amateur than a professional artist, that he lived pro-
bably between the years 1480 and 1550, and that his
declining years were spent in Venice. This composition



- 234 (234) consists of two portions, in the upper half of which the Virgin, with the Infant Jesus on her knee, is represented enthroned on clouds between two angels who are

Room IV. Girolamo Savoldo. 87

clad in green robes and playing musical instruments. Below, and gazing upwards towards the heavenly group, are St. Peter, St. Paul, St. Dominic, and St. Jerome. These figures, all painted on a scale somewhat larger than life, are grandly designed and very dignified, despite the fact that in two instances the heads are somewhat disproportionately large. The figures of the Madonna and Child hardly reach the same level of excellence, and the apposition of the Virgin's blue mantle to the blaze of yellow light behind her is unfortunate; but the robes of the angels are treated with a truly classic grace, and the countenance of the one on the right, looking downwards, is full of beauty and earnest thought. The scheme of colour, if we regard the work as a whole, is admirable and worthy of the best period of Venetian art, while the peep of distant landscape disclosed in the centre of the picture, and including the view of a port with a quay, shipping, and mountains beyond, is rendered with all the refinement and conscientious care of a Turner. This picture, which may be regarded as one of the finest and most noteworthy in the Brera, was brought from the church of the Dominican Convent in Pesaro.

ROOM IV.

In the adjoining apartment (Sala IV.) will be seen an indifferent study of a single figure, about half the size of
 235 life, by Alessandro Bonvicini (235). It represents St. Francis of Assisi clad in the grey robe of his order. The shadows are forced and the treatment poor and conventional.

237 No. 237 is a curious painting by Vincenzo Catena, an imitator of Bellini, who was born at Treviso in 1470 and died at Venice in 1531. It is a single figure about half the size of life, representing St. Stephen clad in priest's vestments and wearing a close-fitting chasuble of chocolate colour, enriched by two *plaques* embroidered with green thread. The Saint's hair is arranged after a quaint and quasi-feminine fashion, in two puffs, one on either side of the cheek, resembling the coiffure of English ladies some thirty years ago. The eyes are small and the flesh tints pale, with warm shadows. Behind the figure is a landscape with a low horizon. Above is a sky of gradated blue.

It is difficult to conceive how the very inferior picture by Domenico del Riccio, a sixteenth century painter, has found a place on the line in this room. It represents

“St. Anthony the Abbot dividing a Loaf with St. Paul the Hermit” (240), and is the only work attributed to 240 this artist in the Brera, but it is entirely destitute of artistic merit. It was brought from the church of St. Paolo Vecchio, in Verona.

The Brera contains five works attributed to Paris Bordone, of which two have been already mentioned. The third (241) is very peculiar in design and treatment. 241 St. Dominic, kneeling on the ground, is presented by the Virgin Mary, who stands behind him, to the Redeemer, who is seen in a cloud above their heads holding spears, or what appear to be spears, in His arms. The oblique inclination of these spears—cut off as they are by the top of the picture, and taken in conjunction with the position of the figure—presents at first sight the general appearance of a swing, which, considering the sacred character of the subject treated, is most unfortunate. In the upper portion of the picture are seen at a distance ranks of armed angels. The action of the figures below is somewhat violent and dramatic. The draperies are complex in fold and graceless in colour. This work was brought from the Dominican church of St. Paul, in Treviso.

No. 242, though by no means faultless in execution, 242 and doubtfully ascribed to Bordone, is more worthy of the painter's name, and in colour much more suggestive of the Venetian School. It represents the Virgin, ac-

90 *Pictures in the Brera Gallery.*

accompanied by the Infant Christ, offering a cardinal's hat to St. Jerome. At her side are St. Anthony, St. Catherine, and a female saint—all half life-size figures.

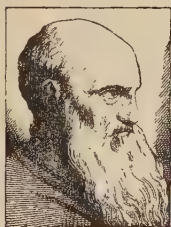
Near this will be found four pictures attributed to Lorenzo Lotto, the well-known Venetian or rather Bergamasque painter who lived between 1480 and 1560.

244 The first in numerical order is 244, which bears his signature, and represents the Madonna accompanied by St. John and two angels who are supporting the dead Christ. This is a coarsely painted work, and unpleasantly crude in arrangement of colour, the Virgin's blue mantle being apposed on one side to her crimson dress, and on the other, to the ochreous hue of St. John's robes. The figures are larger than life, and artificial in pose.

253 The three other pictures by Lotto, viz., 253, 254,
254 and 255—are all portraits, and were presented to the
255 Brera Gallery by King Victor Emmanuel II., in 1860. The best is 254, an old man in a black dress. The female portrait (253) may be noted for the beauty of the costume rather than of the wearer. It will be observed that in all three heads both sides of the nose are thrown into shade, thus giving undue prominence to that feature. The flesh tints have in each case a tendency to gloom and blackness.

Admirers of Titian will scarcely consider the three works which bear his name in this Gallery as fairly repre-

sentative of his genius. 247 and 249 are two powerful 247
but coarsely executed portraits of old men, which hang 249
on either side of the signed picture, 248, "St. Jerome in 248
the Desert." The Saint, kneeling on a rock in front of a
crucifix, grasps a stone as if about to beat his breast
with it. Near him are a skull and an hour-glass, symbols
of time and mortality. The figure is less interesting



than the landscape background, in which the foliage of
trees is relieved against a blue sky and clouds which
have once been white. Excepting this and the piece of
crimson drapery that falls round the Saint's loins, the
picture may be almost described as painted in a mono-
chrome of dark brown. It was brought from the church
of Santa Maria Nuova, in Venice.

ROOM V.

We may now enter the Fifth Room (Sala V.), in which
 261 the first notable work is No. 261, a life-size picture of the
 "Madonna and Child," by Giovanni Bellini (1427-1516).
 The figure of the Virgin is half-length. Her features
 wear a serene and earnest expression; the hands, which are
 well modelled with tapering fingers, are distinguished here
 as in 291—by that remarkable width across the back of
 the palm which has been recognized as a peculiarity in
 Bellini's designs. The Virgin is robed in a very dark blue
 —almost black—mantle, from beneath the folds of which
 a delicate puce-coloured sleeve peeps.

Identical in general dimensions but differing consider-
 ably in style and treatment, are two works by Luca
 Signorelli (born at Cortona about 1441, and died in
 1523). In the first, the figures are about fifteen inches
 262 high. The subject is "The Flagellation" (262). In
 a court decorated with bas-relief sculpture, Christ is
 seen bound naked to a column, His loins covered with a
 striped material resembling a Roman scarf, while the
 executioners' nearly nude figures are similarly draped.
 To the right of the group is a man in a corselet of
 chain armour drawing a sword, while another dressed

like an Italian noble in the 15th century, is seated on a pedestal looking on. The principal figures, which are



about fifteen inches in height, are defined by a hard brown outline. The head of Christ is coarsely painted and inferior in expression. Both these pictures were

94 *Pictures in the Brera Gallery.*

brought from the church of St. Maria del Mercato, at Fabriano.

- 264 The altar-piece numbered 264, by Andrea Mantegna (1431-1506), is one of the gems of the Brera. It is divided



into twelve compartments with pointed arch-heads. In the principal one is represented St. Luke, seated writing at a round marble table. In the others are St. Benedict, a bishop, St. Justina, and St. Scolastica, four half-length figures of saints, Christ rising from the sepulchre, the Virgin Mary, and St. John. The figures are about

Room V. Andrea Mantegna. 95

one-third life-size, and painted on a gold ground. Two of them are dressed in episcopal vestments, which are rendered with exquisite delicacy and sense of colour, as may be noted in the dalmatic of puce silk with an embroidered cross of sage green thread, and white skirts falling over scarlet slippers, &c. This beautiful work was brought from the church of S. Justina in Padua, and is mentioned by Vasari.¹



Luini's "Madonna and Child" (265) is a very beau- 265
tifully-conceived group with a lovely background of
trelliswork and roses. This picture, in which smoothness

¹ Messrs. Crowe and Cavalcaselle point out that the hand of St. Benedict, with other portions of the picture, has been altered in restoration. The gildings, according to Brandolesi, were injured by lightning in the eighteenth century and repaired.

96 *Pictures in the Brera Gallery.*

of finish is carried to a fault, was formerly in the Certosa Convent, near Pavia, and afterwards passed into the hands of Signor G. Bianchi, from whom it was acquired for the Brera in 1825.

Leonardo da Vinci's well-known crayon study for the
267 head of Christ (267) will be regarded with interest when it is remembered that this is the only work which the Brera can boast from the hand of that great master whose name is so much identified with the development of Milanese art. How far the excellence of this slight sketch—for it is nothing more—has been overrated, to what extent it may have been damaged by time, or have suffered from clumsy retouching, those who examine it carefully, and without blind reverence for Da Vinci's name, can best determine. Certain it is, that in its present state there is but little left to admire; not a single feature can be called satisfactory in form, judged by the light of nature. The eyelids seem far too round and prominent; the shadows beneath them are exaggerated in relation to the depth of shadow cast by the nose, the upper lip is deficient in modelling, and the hair of the head vaguely defined.

269 No. 269 is a vigorous sketch in monochrome attributed to Andrea del Sarto (born at Florence in 1488, and died in 1531). It is the only example of this master in the Brera.



Raphael's famous picture of the Sposalizio (270) is 270
too well known to need detailed description in these
pages. It is certainly distinguished by great refine-

ment of design, grace of form and colour, individual character in some of the heads (that of the Virgin is perhaps the least interesting), judicious composition, and delicate finish; while among minor merits may be mentioned the faultless perspective and accurate sciography of the architecture. In point of taste its simplicity of treatment contrasts favourably with the more ambitious aim of Raphael's later inventions, and but for the established fact that he painted it at the age of twenty-one, it would be difficult to believe it the work of so young a man, even gifted with this artist's astounding genius.

Nevertheless, the work at first sight is generally disappointing to cultivated judgment, and perhaps its very academical propriety tends to this result. The sentiment of the picture is serious without being solemn. No definite fault can be found with the distribution of its refined and delicate colour, yet it fails to charm by any accident of chromatic harmony. The figures are irreproachably drawn and modelled, but they seem a little too conscious of their grace. The Virgin and her attendants all smile on the same approved pattern: all hold their heads slightly on one side, and all look out from half-closed dreamy eyes. But in spite of these and other evidences of what may be called pictorial affectation, the extraordinary skill of the whole design, and of its technical execution, must be confessed as at once worthy and characteristic of the great master whose name is in itself a monument of art.

Room V. Andrea Mantegna. 99

Mantegna's "Dead Christ" (273), is an extraordinary 273 foreshortened study of a nude figure, across the lower half of which some drapery is thrown. Beyond the fact that the hands and feet are pierced with wounds, there is nothing to suggest the sacred character of the subject. On the left side of the composition two female heads in profile are introduced. The figure of our Lord is painted almost in monochrome.



As examples of the early archaic schools of painting in Italy, the St. Jerome (274) and St. Domenic (279), by 274 Gentile da Fabriano, as well as the portion of an altar- 279 piece (272) by Giotto, are well worthy of examination. 272 The latter, which bears the inscription OP MAGISTRI IOCTI D. FLORĀ, was brought from the church of Santa Maria degli Angeli near Bologna, in the picture-gallery of which town other portions of the original "ancona" still exist.

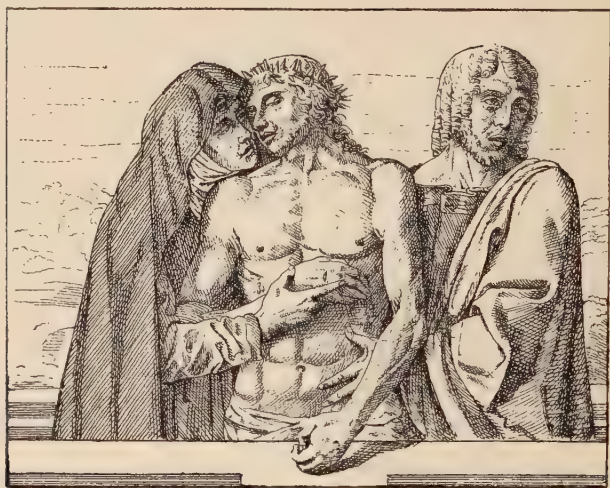
Near this hangs another work (281), by Luca Signorelli, painted, like 262, on an arched panel, and representing the Madonna baring her breast, with the Infant Jesus on her knee. She is clad in a dress of gold tissue, over which is a mantle of greenish blue, powdered with gold. The figures are about half the size of life, the flesh tints highly stippled, and the shadows light and transparent. A decorative border consisting of cherubim painted in red and gold surrounds the picture.

ROOM VI.

In the adjoining apartment (Sala VI.) hangs a characteristic and well-preserved altar-piece by Carlo Crivelli (283), representing the Madonna and Child enthroned 283 between four saints, viz.—St. Peter and St. Dominic on one side; St. Geminiano and St. Peter Martyr on the other. The decorative accessories of this picture, consisting of highly finished studies of fruit, &c., are more elaborate than usual, and the embroidered patterns introduced in the draperies are of exquisite design; but the human features depicted contain little or no elements of interest. St. Peter is hideously ugly, and in this respect, as well as in the quaintly relieved treatment of his pastoral staff, and the morse which fastens his cope, the English visitor will be reminded of the large and well-known work by the same painter which hangs in the National Gallery. The Brera picture is signed, and bears the date 1482. It was brought from the church of the Dominicans at Camerino.

Giovanni Bellini's "Dead Christ with the Virgin and St. John" (284), is a deeply interesting but painful picture. 284 The three figures are of life size, but are visible only above the waist; the lower portions being concealed by

a marble parapet. The body of our Lord, though lifeless, is represented in a standing posture. The features of the Virgin and St. John, whose grief is indicated by half-opened mouths, are repulsively plain; and St. John's hair is arranged in stiff corkscrew ringlets on which the high lights are methodically defined. The flesh tints,



which are poor and chalky, have been cross-hatched and stippled all over. The hands are greatly attenuated, the shadows grey, and the drapery disposed in crisp folds. On a *cartellino* below, which bears a partially effaced inscription, may still be traced the Latin couplet:

HAEC FERE QUUM GEMITUS TURGENTIA LUMINA PROMANT
BELLINI POTERAT FLERE IOANNIS OPUS.

In the background is a conventionally treated landscape. The picture is executed on panel, and was presented (together with 297) to this Gallery in 1811, by Eugénio Beauharnais, then Viceroy of Italy.



There are three examples of Carpaccio in the Brera. The first bears his name and the date 1514. It represents "St. Stephen disputing before the Synagogue" (288). Here, as in Gentile Bellini's "St. Mark preaching at Alexandria," the chief actor in the scene takes no very prominent position on the artist's canvas. The

crowd of listeners are sitting under or standing near a portico of Composite columns surmounted by arches, through or beyond which other buildings are seen, with hills and trees relieved against a southern sky and fleecy clouds. The Doctors are attired, for the most part, in brown or scarlet robes, with black caps, while others dressed in blue wear white turbans. These figures are about a quarter life-size, their features full of character and expression. The architecture is studied with Carpaccio's usual care, and the middle distance is admirably rendered. This picture was brought from the Scuola di Santo Stefano, in Venice.

No. 290, if rightly attributed to Palma Vecchio, is by no means a satisfactory specimen of the master. It is divided into three compartments, of which the central one is occupied by nearly life-size figures of St. Helena and Constantine standing on either side of a cross. In the side panels are St. Rocco and St. Sebastian. Owing to the large size of their heads these figures look dwarfed. They are moreover awkward in action, while the draperies are ill-arranged and slovenly in execution.

- 297 The graceful group of the Madonna (297) seated with the Infant Jesus on her knees, before a curtain of pale green, with a lovely landscape in the distance, has all the mellow charm of colour and refined modelling which distinguish Giovanni Bellini's best work; but the

Room VI. Cima da Conegliano. 105

blue mantle of the Virgin was sadly blistered, and the picture generally required attention when these notes were made. It bears the artist's signature and the date 1510. It was formerly in the Sannazzaro Gallery.



Of the six works by Cima da Conegliano which the Brera Gallery possesses, there is none more characteristic of the master or more refined in taste and execution than 300. In an open loggia enriched with details of cinque 300 cento architecture, St. Peter, clad in pontifical vestments and crowned with a tiara, sits enthroned before a niche, holding a processional cross in his left hand, while his right is raised in the act of benediction. On one side

106 *Pictures in the Brera Gallery.*

stands St. John the Baptist, wearing a tunic and mantle but with nude limbs, while on the other is St. Paul, bearing a closed volume and leaning on a sword in reverential attitude. At the base of the throne sits a youth-



ful angel playing on a lute. These figures, which are about half the size of life, are designed with great dignity and devotional feeling. The draperies are deftly arranged and the drawing admirable throughout, while the liberal use of positive colour is justified by the

Room VI. Filippo da Verona. 107

judicious introduction of white in the under-ropes and tiara of St. Peter and in the clouds which float across the distant sky. The composition is well balanced without obtrusive formality, and the whole work may be considered one of the gems of the collection. It was brought from the Church of Sta. Maria Mater Domini at Conegliano, and bears the name of the painter, though the signature is scarcely discernible.

No. 301 is attributed in the Catalogue to a sixteenth century painter, Filippo da Verona. It is an attractive little picture, representing the Madonna and Infant Christ with St. Jerome and St. Francis. The features of the Virgin are very beautiful. Those of St. Francis, though life-like and full of character, are certainly deficient in devotional feeling. Behind each head is a flat gold nimbus. The sky above is somewhat curious in treatment, being of a dark grey colour and crossed with white fleecy clouds. 301

The name of Marco Basaiti—who, as the contemporary and rival of Giovanni Bellini, painted between 1470 and 1520—will be familiar to English visitors, who may remember two charming examples of this Venetian painter in the National Gallery. The “St. Jerome in the Desert” (302), which in the Brera Catalogue is ascribed to Basaiti, bears no resemblance to those works in style; and, according to Messrs. Crowe and Cavalcaselle, was painted by Cima. It is a small, but highly-finished pic- 302

108 *Pictures in the Brera Gallery.*

ture, very warm in tone, with brown shadows. It appears to have been brought from the Church of San Daniele in Venice, and is painted on panel.

- 303 Near this is a picture (303) in three compartments which bear respectively figures of St. Justina, a Pope, and a Bishop, each about one-third the size of life, and painted with a refined sense of colour. This was also brought from Venice, and originally belonged to a church dedicated to St. Justina. It is ascribed to Cima da Conegliano. Two small diptychs attributed to the same
- 286 master may be noticed in this room, viz., 286, containing figures of St. Jerome, St. Nicola da Tolentino, St. Ursula,
- 289 with another female Saint; and 289, in which we find St. Luke, St. Mary, St. John the Baptist, and St. Mark. The figures are all on a small scale, about six inches high.

ROOM VII.

The Seventh Room (Sala VII.), though small, contains several remarkable pictures.

One of the most interesting is (306) the single ex- 306
ample of Francesco Verlas, a sixteenth century master,
of whose life and artistic career but little is known.
The Madonna is seen enthroned, bearing the Infant
Christ, and resting her feet on a curious bowl-shaped
footstool of white marble richly inlaid with gold. In-
stead of the crimson robe in which, according to picto-
rial tradition, the Virgin is usually attired, she wears one
of thick gold tissue, overlaid with a well-defined pattern
in red thread. Her mantle is of dark blue studded with
stars, and displaying a green lining as it is held back by
two angels who stand behind her. At her feet two saints
are kneeling. The scheme of colour in this composition
is so harmonious and charming that it is disappointing to
find an almost entire absence of physical beauty in the
features of the figures introduced. This is especially
noticeable in the countenance of the Virgin, while the
expression of the two kneeling saints borders on the ludi-
crous. The picture bears the name of the painter and
the date 1511.

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Another notable picture in this room is Vittore Carpaccio's "Dedication of the Virgin Mary in the Temple" (307). The figures are small but graceful in action, notwithstanding a little tendency to stiffness in the draperies. The drawing and colour are refined throughout, while the



building in the background, with its inlaid marble, domes, and spires, is studied with great attention to detail. Carpaccio, as will be remembered, was the contemporary of Giovanni Bellini, and one of the earliest masters of the Venetian School who worked in oil-colour. A companion picture by the same painter hangs near it, "The Marriage of the Virgin" (309). Here the background is also architectural, and represents the interior of a temple lined with

Room VII. Giovanni Mansueti. 111

marble, the texture of which is deftly rendered with an admirable sense of harmony in colour.

Close to this is a signed work by Giovanni Mansueti, a Venetian painter, who lived in the latter half of the 15th century. The subject is "St. Mark baptizing St. Aniano" (308). It is a tall, narrow picture, and very 308 archaic in treatment. The figures, which are about half life-size, appear on three different levels, some standing on the floor of the building in which they are represented, some on a staircase, and others on a gallery above. In this instance the figures are painted with greater skill than the architecture, which is coarsely delineated, and marred in effect by an injudicious use of gold. This picture was formerly in the Scuola di S. Marco, at Venice.

No. 315 is by Liberale da Verona, who was born in 1451 and died in 1536, and is supposed to have been a 315 pupil of Stefano dai Libri. It represents St. Sebastian, a life-size and nearly nude figure, bound to a tree-trunk. By his side lies a broken column, and in the distance is a Venetian canal. The figure is well drawn and modelled, but somewhat hard in outline. This picture, which is painted on panel, was brought from the convent of the Dominicans in Ancona.

This room contains some examples of the younger Bassano (otherwise called Francesco da Ponte) (1548-92) and his relative, Girolamo da Ponte, but they are hardly worthy of detailed notice.

ROOM VIII.

Among the contents of the eighth room, in which works by the later masters predominate, may be mentioned Guido Reni's painting of "St. Paul reproaching St. Peter" (324). The figures are of colossal size and ably posed, but enveloped in gloom. The use of exaggerated chiaroscuro (a practice which has been justly described as an evidence of the decline of taste in pictorial art) may be noticed here in the immoderately high lights on the foreshortened fingers of St. Peter, and the forced relief of one leg against a nearly black background. Indeed, the whole sentiment of the picture is of a dramatic kind, and reveals an aim in which the subject itself is sacrificed to a display of technical skill.

Passing over a poor and garish example of the late Bolognese School (325) by Simone Cantarini, in which the Madonna is represented in a mantle of bright "Manchester" blue falling over her knees and disclosing a mauve robe beneath, the visitor may turn to examine a curious work which bears the date 1499, and the signature of Lorenzo Costa, who was born at Ferrara, in 1460, and died at Mantua in 1535. It is a long, horizontal picture, painted on panel, and representing the "Adoration of the Magi" (328), a scattered composition in which the nearer figures are about twelve inches high. They

Room VII. Lorenzo Costa. 113

are for the most part ill-drawn and awkward in action. The flesh tints have much faded in parts, and reveal a green under-painting. The costumes of the magi and their attendants are fantastic in form and colour. The land-



scape is of a conventional type with strictly formal foliage, and blue mountains rising in the distance on either side of a level plain, through which a river meanders. This example of Lorenzo Costa, the only one which the Brera

contains, was brought from the church of the Misericordia near Bologna.



- 333 No. 333 is a life-size study of St. Sebastian by Dosso Dossi, a Ferrarese painter who lived between 1479 and 1542 (or later according to some authorities). The Saint is represented bound to an apple-tree and pierced with arrows. The figure is finely designed, but the flesh tones are unpleasant in colour and the shadows inky. The details of fruit and foliage on the tree are evidently studied from nature, and in style of execution present a marked contrast to the distant landscape seen under the arch behind, which is poor and commonplace. This picture was brought from the church of the Annunciation in Cremona.

The restoration or repair of works by the old masters is a necessary evil from which few public galleries can escape, and it is but fair to say of the Brera, so far as one can judge from a general inspection of the pictures on

Room VIII. Francesco Raibolini. 115

its walls, that it has suffered no more, perhaps less, in this respect than many collections in Europe. There are instances, however, in which the evidence of modern *rifacimento* is somewhat too apparent, and among them may be mentioned a large square painting of the Annun-



ciation (334), by Francesco Raibolini, commonly called 334
Francia, a Bolognese master (1450-1517). The Virgin
Mary stands in the right-hand corner of the picture,
while the angel kneels on the left. The drapery on these
figures is most carefully studied, while the architecture

116 *Pictures in the Brera Gallery.*

and bas-reliefs on the pilasters are detailed with all the accuracy of a decorator's hand. In the middle distance of the landscape are two young saplings, their olive-green foliage relieved against a pale blue sky. The hills beyond assume a violet hue—the colour in parts being suspiciously bright. Though possessing some marked characteristics of the painter, this work is not so good an example of his hand as many which exist, and is notably inferior to those in the English National Gallery.

- 340 The position of Garofalo's "Crucifixion" (340), hung as it is on a pier between two windows, renders a critical examination of this work somewhat difficult. The nature of the subject may justify the gloom which pervades the picture, but cannot excuse the unreality of the flesh tints and chiaroscuro. Perhaps its best characteristic is the treatment of the draperies, which are ably handled. It originally belonged to the Augustinian monastery of San Vito in Ferrara.
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Among the Dutch and Flemish pictures hung in the adjoining rooms there are some which not unworthily represent the schools to which they respectively belong. Examples of Vandyck, Rubens, Hobbema, Poelenburg, Ruysdael, Snyders, and Paul Bril will be found with others of more or less merit and authenticity; but they are works which, as a rule, rank far below specimens of the same

masters which can be studied with more advantage elsewhere.

Nor can the visitor be recommended to devote much time or attention to the host of late Italian pictures which line many of the rooms in this Gallery. Such works as that of Discepoli (114), of Sassoferrato (415), 114
and Carlo Urbini (425), will be found in unwelcome 415
abundance, and teach in various ways one lesson, viz. 425
that, for a couple of centuries at least, the extended practice of art in Italy, the increased ambitiousness of its aim, and the progress of its technical dexterity, seem only to have resulted in the decline of its purity and taste.



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